sanskrit

Alexander Putney

"Creator diminishing your presence, reducing your action Jupiter, entirely, for diminishing are your 30 resonances, malevolent also, life's will is." -Malta stone inscription

"Jupiter: that preventing life from want, for the stars he is, shining Vishnu, good for protection, oh eternity, killer of suffering, for delivering works of the life of the era, oh inundation swelling."
-Glozel clay tablet text

"Jupiter, Lord of life, triple roaring of spaceships, delivering..."
"Protection stopping, workings of the thundering, Mercury and the 30 resonances of spacecraft, whirring action of brilliance."

"Cataclysm! Famous segregation (of terrestrial and subterran populations), to the spaceship's commander tributes be made in children. Cattle-devouring, the maker of the spaceship. Feeling strengths, feeling from Jupiter granting protection, make it so!"

"From your diminished state, oh what human races reside below, your displacing what is universal."
-Illinois Cave stone texts

Paleolithic stone and ceramic artifacts from around the world preserve a great wealth of information concerning the highly advanced Atlantean civilization and the cataclysmic events that crashed their worldwide pyramid network, thrusting terrestrial humanity into darkness and segregation from those residing below in vast, climate-controlled subterranean cities.

Enigmatic phrases from thousands of Paleo-Sanskrit artifacts reveal the advanced aerial and spaceflight technologies of our great ancestral civilization known as Atlantis. The hieroglyphic languages of Sumer, Egypt and the Maya are descendant languages of the diaspora that followed the cataclysmic destruction of Atlantis, which today lies hidden, thousands of feet below the ocean's surface, covered in the silt residues of millennia.

High Vedic physics knowledge concerning psychoacoustics and planetary infrasound resonance are expressed in the direct language of the ancient hieroglyphs, as resolved by the breakthrough decipherment of expert epigrapher Professor Kurt Schildmann. His definitive translations provide insight into the Atlantean origin of so-called UFO phenomena, including 'alien' abduction, livestock mutilation and subterran civilizations.

sanskrit

'And the whole earth was of one language,
and of one speech.' –Genesis 11:1

Alexander R. Putney
Suzanne R. Benoit

Human Resonance

www.human-resonance.org
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www.resonanceoflife.org

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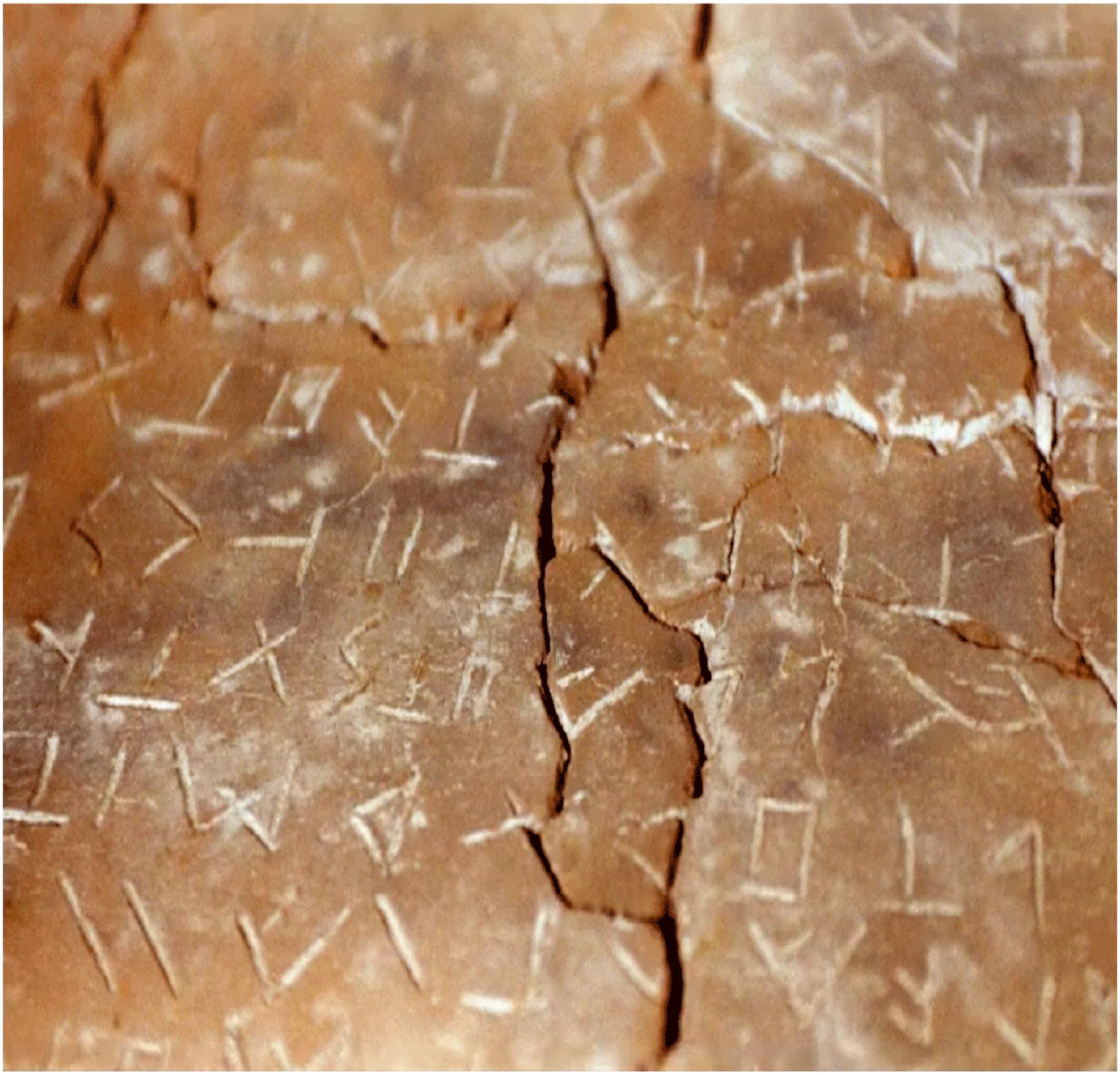
Appendix I
Psychoacoustics & Earth Resonance

Appendix II
Paleo-Sanskrit Lexicon & Cipher Keys



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Paleo-Sanskrit

Paleo-Sanskrit

The preeminent work of one of the world's most accomplished linguists, Professor Kurt Schildmann (1909-2005) has disappeared from publication[1] despite his profound completion of the greatest challenge faced in the study of Paleolithic culture worldwide.

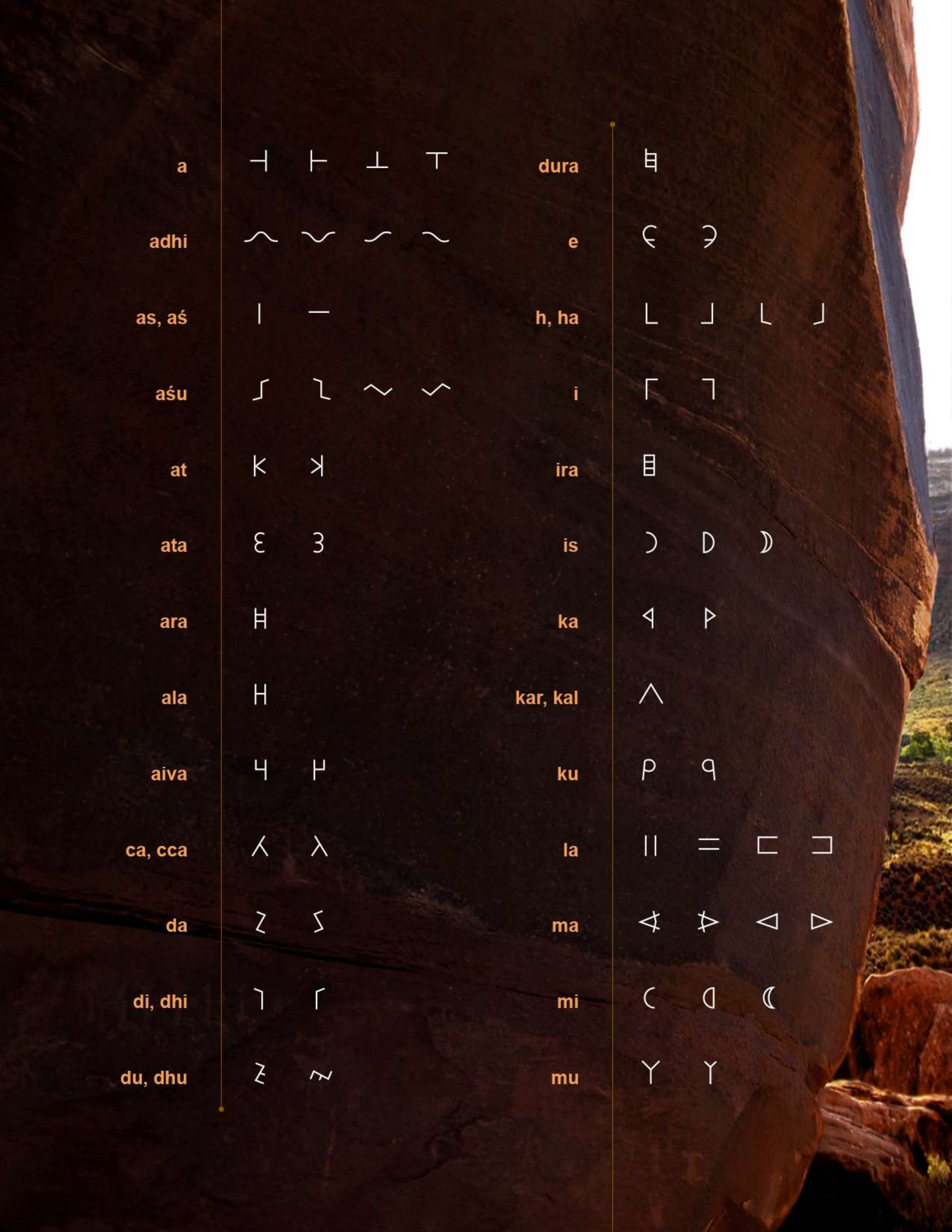
During his decades of travels and epigraphic research Schildmann was continually confronted with profoundly disturbing statements among the Illinois Cave archive's Paleo-Sanskrit texts, which repeatedly referred to those strange and prevalent phenomena involving unidentified circular spacecraft, 'alien' abduction, livestock mutilation and deep subterranean bases.

Professor Schildmann's dedication to the translation of ancient hieroglyphic languages culminated in his 1994 recognition of the phonetic structure of Paleo-Sanskrit from the Indus Valley texts, a breakthrough enabling his definitive decipherment of the Indus Valley script, and by extension to the decipherment of the scripts of the Illinois cave archive and Tayos Cave, Ecuador.

Schildmann's ability and willingness to link modern aerial phenomena with the enigmatic statements of ancient cultures has been met with strict suppression. The sole recognition for his achievements were offered by the Midwestern Epigraphic Society (MES) awarding Schildmann the 2007 Barry Fell Award (posthumous):

> Kurt Schildmann (Born March 12, 1909, Died April 25, 2005, age 96) is one of the least known but among the best world linguists, etymologists, and translators. He began world traveling early in his life as a teen of 17 under the guidance of older brother Heinrich, to the middle East, India, Thailand, China, Burma and finally reaching Korea after several years. He absorbed as much of the culture and language as a bright-minded youth could. [The MES journal to be published in February of this year has his diary entries of this five-year world trip]. Returning home he studied in France, Spain and then three years in Italy.
>
> His academic life was interrupted when the Wehrmacht desired his presence in World War II on the eastern front where he was wounded and then on the western front where in 1944 he became an American POW. Repatriated, he became an interpreter with the British occupational forces in Germany. By this time he was married and with a young son, Kurt, Jr., who accidentally drowned in Turkey in 1987.
>
> In the 1950s he began a life career as an interpreter and translator for the new German federal government, retiring in 1974. During these years he founded in 1956 the Society of German Linguists, joined the journal *'Synesis'* and becoming a lectorate and co-editor, and continued to travel, usually in his own house boat on the major rivers of Europe, the Mediterranean and indeed the planet, studying cultures and languages, especially the origin and relationship to other languages...[2]

In an absurd case reminiscent of Nikola Tesla receiving the Edison Award, government cover-up agent Barry Fell, who himself declared the Illinois artifacts as fakes based on his work, was supported by the MES while Schildmann's aforementioned diary entries were never published. In fact, the MES even managed to publish multiple misspellings of Schildmann's name (first as 'Shildmann' and subsequently 'Schildman'). Professor Schildmann's scholarly excellence and decisive offerings in the field of Paleolithic epigraphy are reasserted here, applying his comprehensive cipher key to dozens of Paleo-Sanskrit texts.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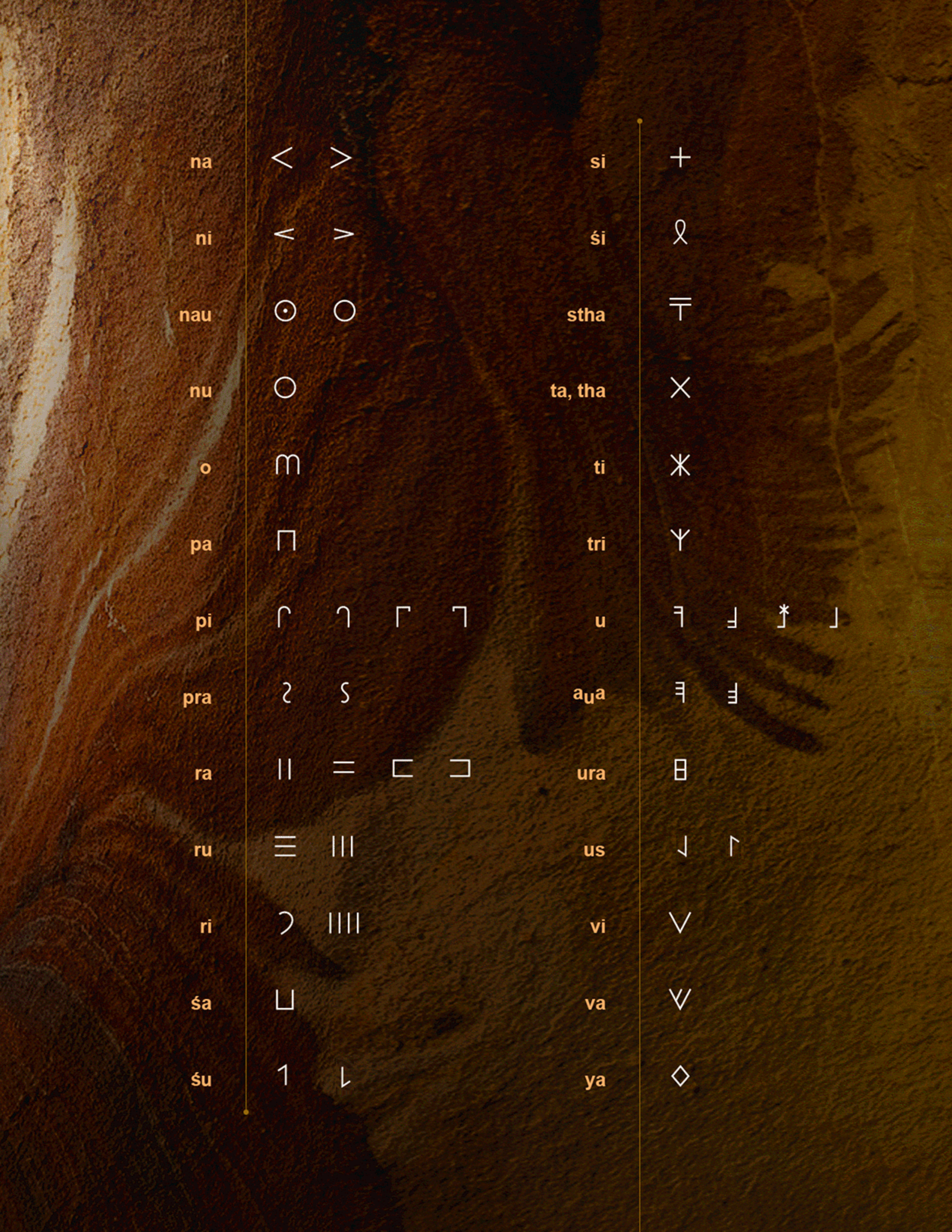
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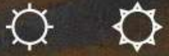
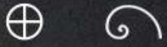
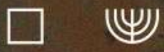
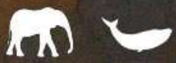
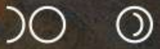
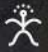
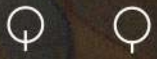
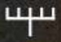
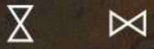
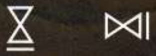
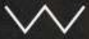
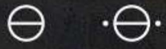
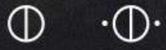
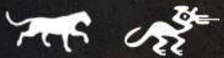
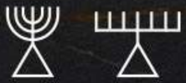
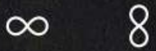
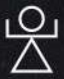
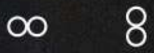
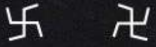
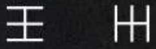
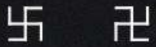
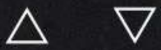
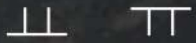
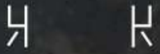
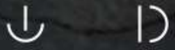
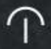
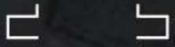
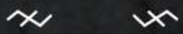
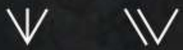
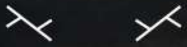
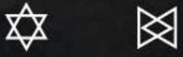
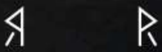
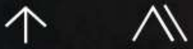
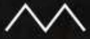
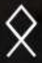
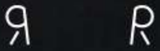
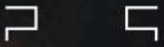
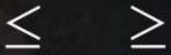
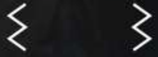
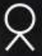
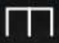
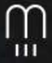
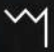
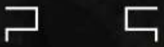
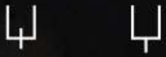
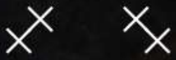
Svar		**cakra**	
Indra		**catúr**	
		**jivhā**	
Viṣ - ṇu		**jani**	
Indu		**hasta**	
Budha		**p^{a}i^{a}**	
Kavi		**plava**	
Śani		**punar**	
Yonī		**r^{a}u^{a}**	
Indra upama		**tasya**	
śa^{m} - nau upama		**teṣam**	
aśu - aśu		**tridaśa**	
		**upama**	

a - a	
aiva - as	
aś - is	
aś - p^{a}i^{a}	
aś - ra	
aśu - as	
aś - vi^{n}	
ca - na	
da - u - da	
ka - as	
kar - as	
kari - kr	
kar - ya	
ku.v - as	
la - as	
na - aś	
na - na	
nau - kar	
pa - pa	
pi - pi - ru	
plava - as	
ra - as	
śa - as	
ta - ta	
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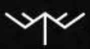
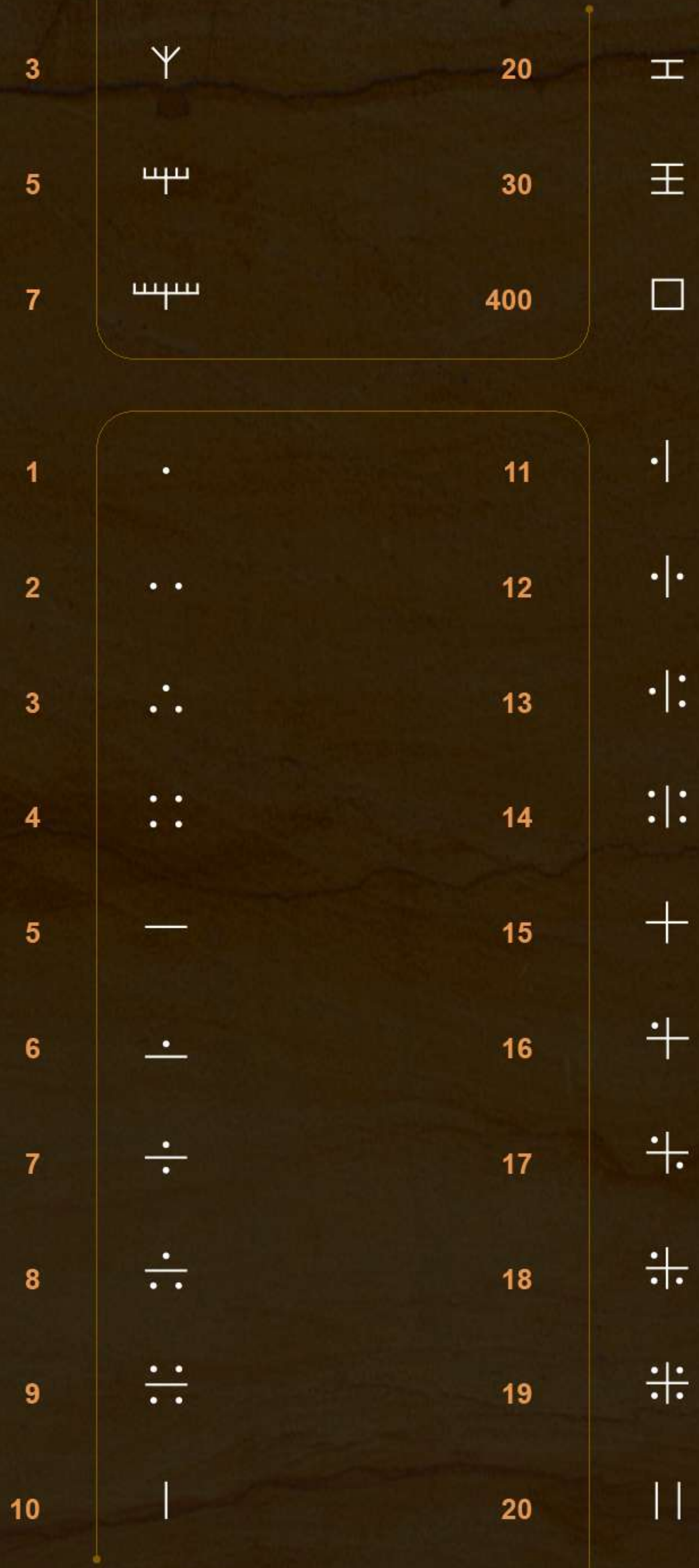
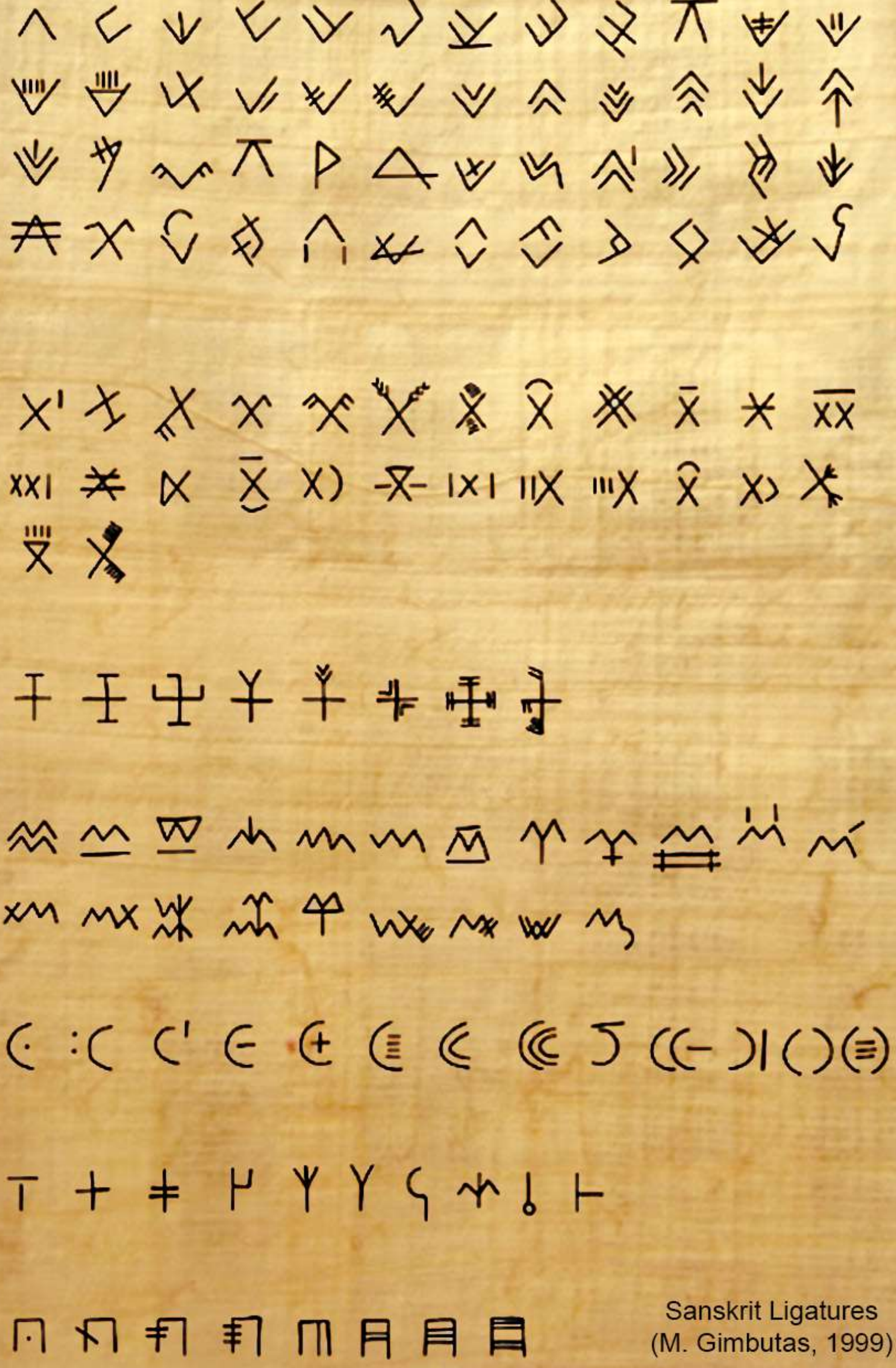
va^{i} - aś - va	





Sanskrit Ligatures
(M. Gimbutas, 1999)

This revolutionary prospect of translating the Paleo-Sanskrit writings of the Atlantean culture is inspiring a new generation of linguists and epigraphers of hieroglyphic languages, bringing fresh perspectives that resolve many centuries-old misconceptions concerning their highly advanced scientific knowledge and according geoengineering capabilities that focused the heartbeat of the Earth for human consciousness.

In many parts of the world, archeologists are uncovering this archaic form of Sanskrit now recognized as a precursor to all known languages in every region where they are found. Integration of these most ancient antediluvian texts into the established history of post-cataclysmic cultures enables, for the first time, an accurate recounting of the disrupted condition of planetary resonance as directly identified by Atlantean authors. These rare texts form the basis for a new psychoacoustic interpretation of their works.

Advanced explanations of the divine cyclical influence of the various planets on human consciousness cannot be properly understood without an advanced knowledge of the physics of infrasound standing waves and the function of the Great Pyramid. Complete knowledge of the physics of acoustic resonance required for the comprehension of Atlantean texts was still possessed by the many learned Kings of descendent cultures, as exemplified by the claim of Assyrian King Ashurbanipal inscribed on clay tablets: *"I understand the enigmatic writings on the stone tablets from before the Deluge."* [3]

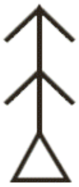
'The Deluge' is perhaps a more accurate term for 'The Great Flood' that was documented in the Biblical story concerning Noah's Ark. Astounding physical evidence for this Great Deluge has been uncovered in many parts of the world, but none more exceptional than the actual physical remains of Noah's Ark itself, discovered largely intact on a mountain ridge near Mt. Ararat, in present day Turkey.[4] Several extremely large anchor stones with ancient inscriptions support local knowledge of those events that has been maintained by villagers in those areas where the anchors have lain largely undisturbed for millennia.

Modern scientific evidence for the Deluge has been confirmed in the form of multiple meteorite impacts approximately 12,800 years ago, causing a critical overload of the global Atlantean pyramid network and thereby lowering the entire electromagnetic field of Earth and generating torrential downpours worldwide that raised sea levels drastically and began the era known as the Holocene. The Deluge has also been linked with the global distribution of impact spherules resulting from meteoric bombardment.[5]

Paleo-Sanskrit texts from this remote era reflect the heavy laments of a culture in dissolution due to the "diminished state of granting from the deities", now understood as referencing the measurable reduction of infrasound resonance of the planets of our solar system after the meteoric catastrophe. The intensity level of the planet's infrasonic gravity field not only influences fundamental biorhythms, and thus the consciousness of all living beings on the planet, but this field even determines the quantum fixation of atomic decay properties of all the atoms comprising the planet and all its lifeforms.[6]

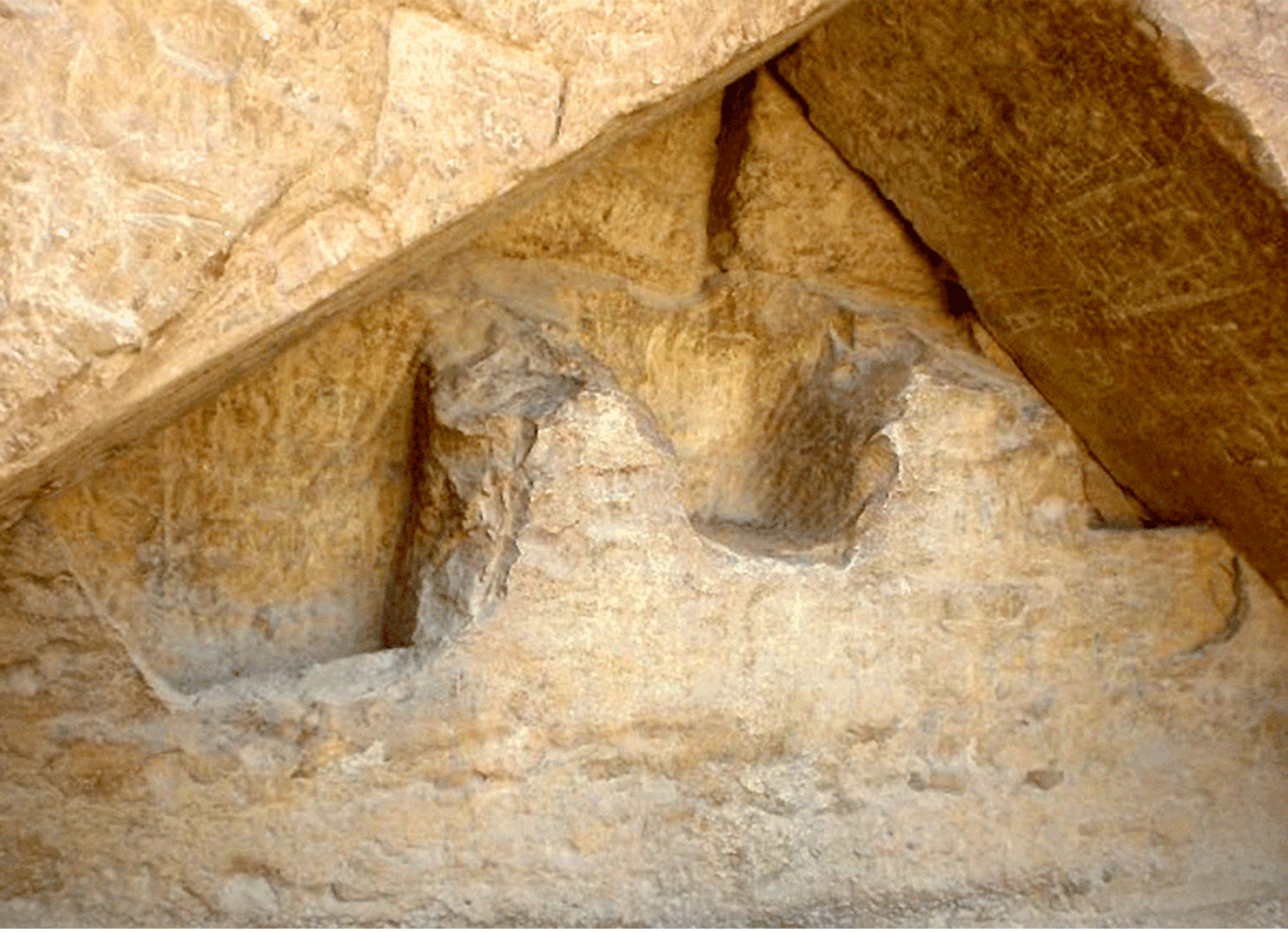
A critical diminution of the 33 resonances of planetary infrasound resonance reduces the amount of atmospheric water vapor that can be suspended aloft, causing drastic sea level rise and torrential rains for a period of many months. Sea levels began their rapid rise as the skies blackened with debris and the Atlantic Ocean swallowed an entire continent, leaving boiling waters in its submersive wake.

Casing stones stripped from the faces of the Giza pyramids attest to the destructive wave action that once reach a height of *178m above the current sea level.*[7] This surprising fact is further reinforced by the presence of a quite noticeable and well documented layer of sea shells deposited up to great heights on the pyramids and indeed throughout the entire Giza plateau (above).[8] *Direct accounts of the resulting state of planetary dissonance from Atlantean survivors themselves constitutes remarkable evidence.*



kar - as kar - as upama

Workings, workings (of) the highest



Above the main entrance of the Great Pyramid, four massive relieving stones divert the immense weight piled above the entry passage. Linear geometric patterns formed by joints in the stonework reference the Paleo-Sanskrit glyphs *'kar-as kar-as'*, meaning 'workings, workings', while the triangular cavity below the giant blocks corresponds to the glyph for *'upama'*, meaning 'the highest' (opposite).

These bold geometric architectural features together present a votive passage that was used at aligned sacred sites throughout the world to signify the deep infrasonic resonance of the pyramid structures that powered the global Atlantean civilization. The glyphs embedded in the Great Pyramid's entry façade read:

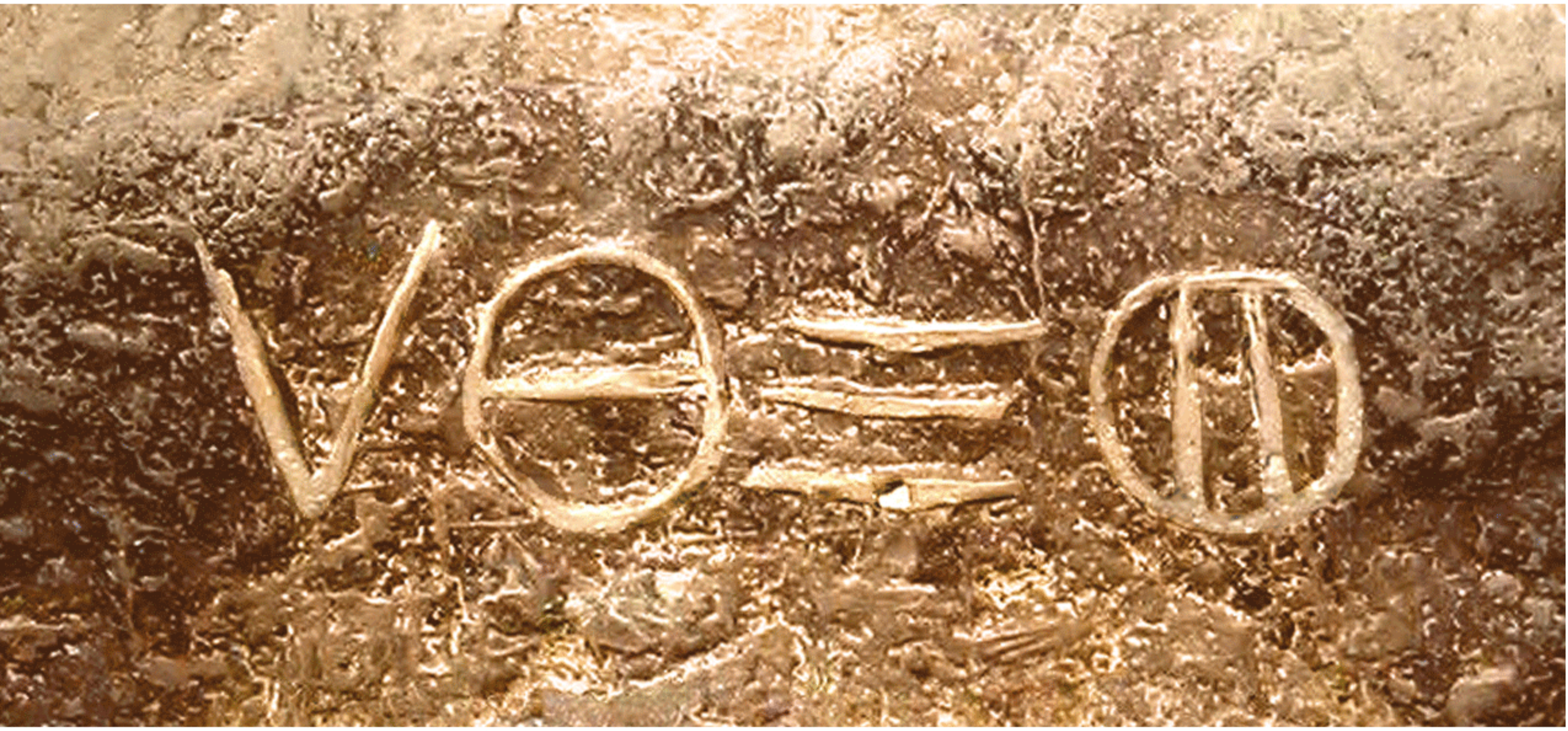
kar-as kar-as upama
Workings, workings of the highest

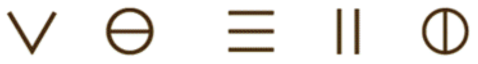
This hieroglyphic interpretation of the entry façade is firmly supported by the serial repetition of this phrase in the same vertical glyph series at multiple Atlantean sites around the world, including inscriptions on artifacts from Illinois, US; Caria, Italy; and at the Visoko pyramid in Bosnia. The remarkable consistency of Atlantean Paleo-Sanskrit writings from all continents of the world is only now being recognized.

Sheltered in the intimate triangular niche below the giant relieving stones is a roughly chiseled altar that resembles a small throne (above). *The piezoelectric throne's narrow seat is engraved with several Paleo-Sanskrit glyphs that constitute the oldest intact inscription yet identified on the Giza plateau*. While the accumulated graffiti of many ages covers most surfaces within the small niche, including the back wall and angled ceiling, the recessed seat has protected the ancient engraved markings for thousands of years. *A dark brown patina that was gradually deposited on the stone over the millennia has not been disturbed.*

Amateur researchers have made note of the fact that the Great Pyramid niche inscription bares a close resemblance to glyphs embossed on metal debris from the 1947 Roswell, New Mexico vimana disc crash.[9] The Roswell debris texts were first translated by this author in 2007 by applying the Schildmann cipher (see Appendix I), yet the Great Pyramid inscription translation is presented here, for the first time.

Amateur and professional epigraphers working without any knowledge of Schildmann's findings have struggled to identify and translate this enigmatic ancient text,[10] yet the careful application of Schildmann's decipherment reflects a profound Vedic bioenergetic science at the heart of the pyramid's prime function. The horizontal row of four glyphs reads from left to right, with the last glyph presenting a combination of two signs that overlap to form a ligature. [Ligatures are separated for clarity in all of the translations.]



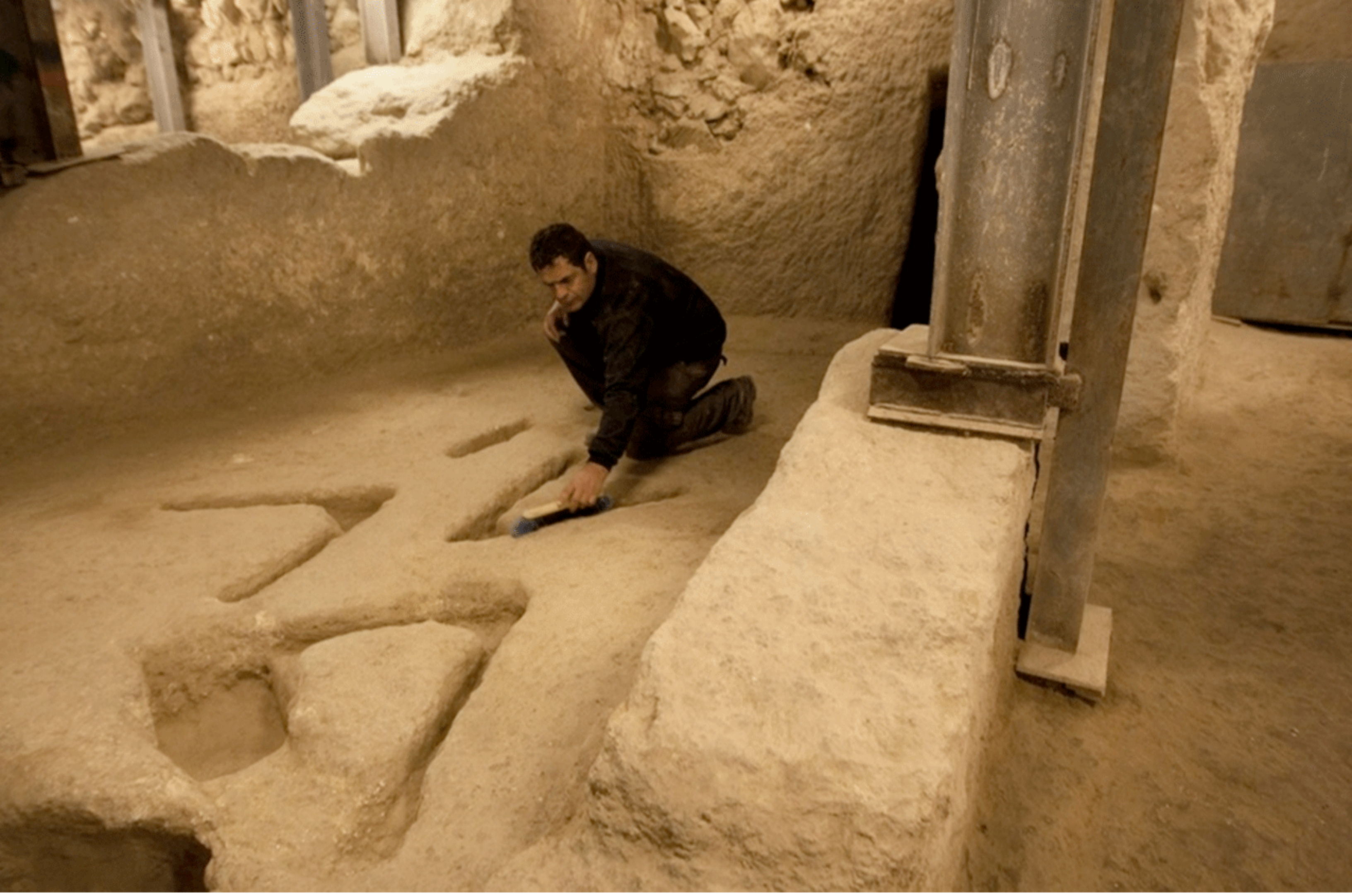


vi Śani r^{a}u^{a} ra Yoni

From masculine (force), thundering, granting feminine

This short statement comprises a concise explanation of the main infrasonic function of the Great Pyramid –*global infrasonic synchronization of the collective human consciousness, thereby endowing feminine forces:* ***vi Sani raua ra Yoni*** –"From masculine force, thundering, granting feminine." Given in simpler terms maintained among Chinese traditions of bioenergetic medicine that would be more easily understood in the present day, the phrase essentially reads: "From Yang, thundering, granting Yin". *Yin* is the feminine or maternal energy associated with the natural process of biorhythmic synchronization between mother and infant during the period of fetal gestation due to the alignment of the mother's heart with the root chakra of the fetus, which is normally inverted within the womb.[11]

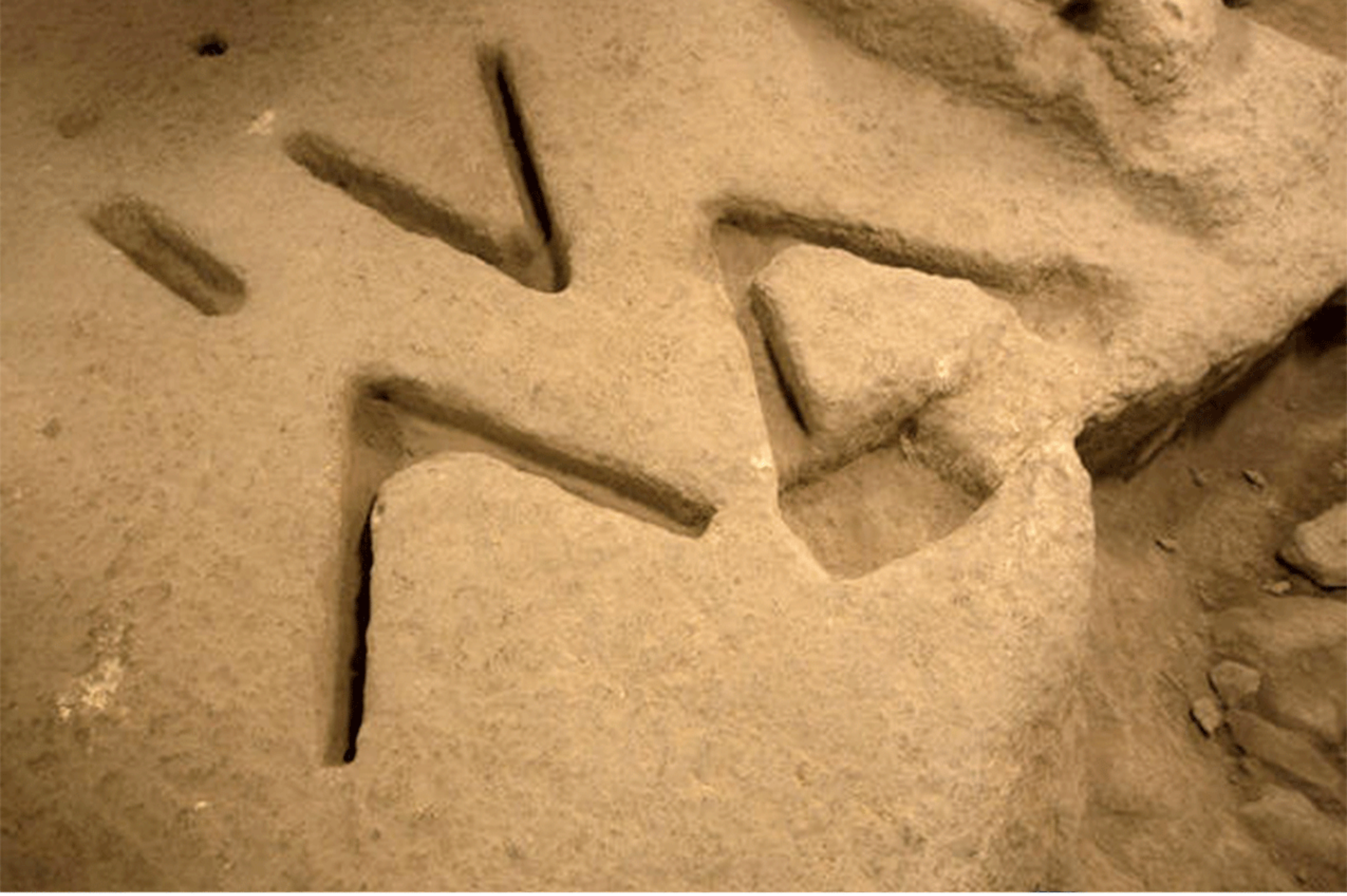
The 'thundering' ultra-low frequency planetary resonance is focused by the three pyramids of the Giza plateau into a precise global mandala pattern that coordinates consciousness at sacred sites worldwide. Infrasound enables direct telepathic communication by tri-thalamic entrainment, linking the pineal gland rhythms of human beings in sacred alignment with what were later referred to as 'The Holy Streams'.



Atlantean high knowledge of the resonant functions of the pyramids and temples of Jupiter was passed down through the Hebrew culture, with text forms closely resembling Atlantean hieroglyphic Sanskrit. The 7-armed configuration of the Hebrew Menorah finds its origin in the multi-pronged design of Atlantean rotating instruments for gravity control applications, including levitation of stones, symbolizing formations of red sprites that once danced high into the sky above the pyramids of Giza. This is only evident in the oldest examples of the Menorah, formed with a straight-sided pyramid for the base.

The bedrock layers below the present-day city of Jerusalem, now the center of religious turmoil and strife due to a long history of disharmony, provide evidence of limestone floors bearing Paleo-Sanskrit texts:

> Mysterious stone carvings made thousands of years ago and recently uncovered in an excavation underneath Jerusalem have archaeologists stumped. Israeli diggers who uncovered a complex of rooms that were carved into the bedrock in the oldest section of the city recently found the markings: Three "V" shapes cut next to each other into the limestone floor of one of the rooms...
>
> The archaeologists in charge of the dig know so little that they have been unable even to posit a theory about their nature, said Eli Shukron, one of the two directors of the dig... "The markings are very strange, and very intriguing. I've never seen anything like them," Shukron said.
>
> The shapes were found in a dig known as the City of David, a politically sensitive excavation conducted by Israeli government archaeologists and funded by a nationalist Jewish group under the Palestinian neighborhood of Silwan in east Jerusalem. The rooms were unearthed as part of the excavation of fortifications around the ancient city's only natural water source, the Gihon spring...
>
> The purpose of the complex is part of the riddle. The straight lines of its walls and level floors are evidence of careful engineering, and it was located close to the most important site in the city, the spring, suggesting it might have had an important function.[12]



I V Λ Λ □

aś - vi^{n} kar kar Indra

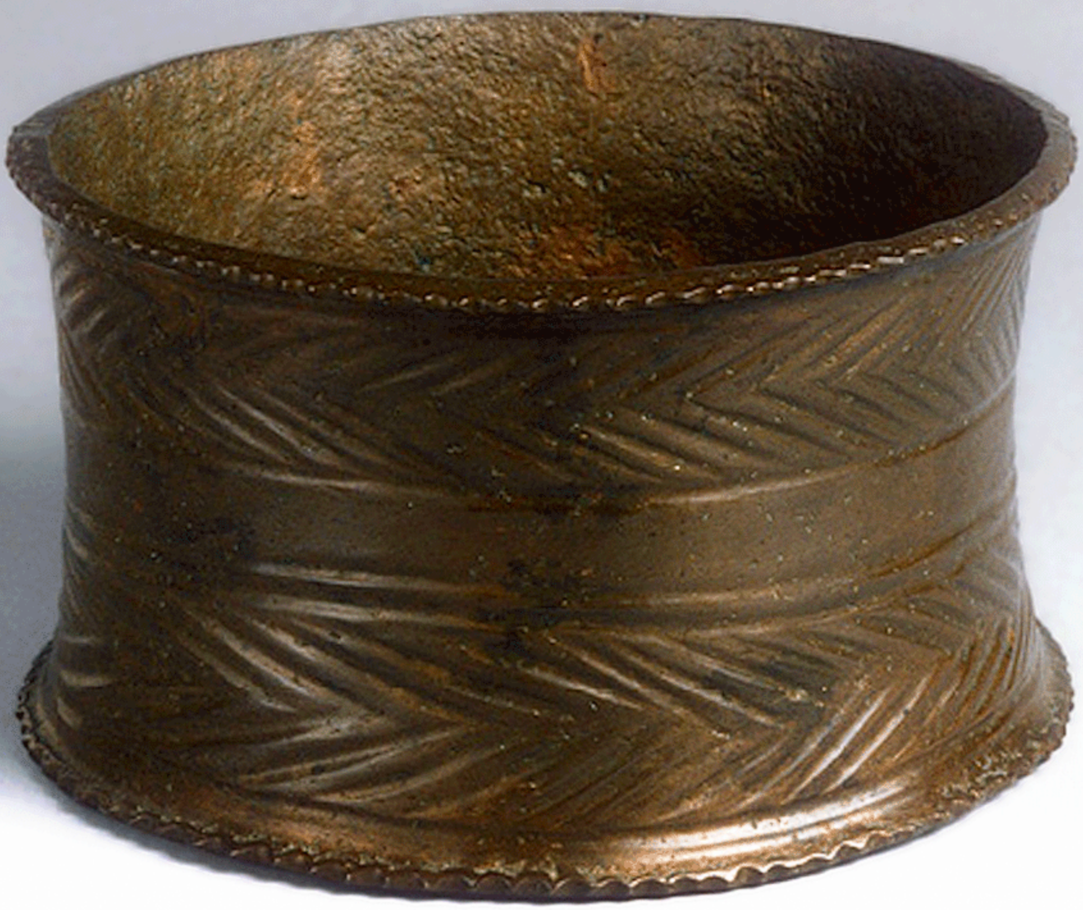
Dioskouroi’s works, works (of) Jupiter.

These deeply engraved floor marks have befuddled government archeologists as they represent a layer of ancient construction that far predates Judaism and the catastrophe of 12,890 years ago, belonging to the global Atlantean civilization that embedded themselves in extensive cave systems that, like the Egyptian subterranean sites, have been kept quiet and covertly looted for decades by successive governments.

The function of piezoelectric limestone temples involved the production of lightwater for generating HHO plasma within the interior chambers. Water was poured into the floor grooves to be levitated by acoustic resonance within the stone chambers by focused infrasound from the Giza pyramid complex. The particular geometric configuration of the floor grooves has been boldly designed as a Sanskrit votive phrase reading: *as-vin kar kar Indra* , meaning "Dioskouroi's works, works (of) Jupiter" (above).

Similar functions have been recognized of square water basins found within the megalithic temple enclosures of Göbekli Tepe, located in present-day Turkey. Resonant acousto-electrical cleansing of water is exemplified by the waterworks of the ancient Paleo-Sanskrit city of Petra, in the desert cliffs of present-day Jordan, which was only later repatriated by the Nabataean culture thousands of years later.

Ancient grooves in piezoelectric stone once held waters enriched with Soma, now known as the elusive beverage additive technically referred to as electrum colloid, a mix of ultrafine nanoparticles of gold and silver that greatly enhance the conductivity of the human body from within each and every cell. Barefoot temples lifestyles served to electrically ground and vitalize the human body with the resonance of Jupiter.



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ra kar kar as - ra kar kar

Granting works, works..., for granting works, works...

Just as described in the case of the Jerusalem bedrock texts, many other ancient objects have been likewise misattributed to more recent cultures to conveniently support the falsified timeline of civilization being promoted by governments around the world design to obfuscate the preceding Sanskrit civilization and their high technological means that were rediscovered by inventor Nikola Tesla over a century ago.

An enigmatic trove of ancient relics known as the Nahal Mishmar treasure includes dozens of metal scepter-like objects and many large circular stands cast in copper alloys that have apparently resisted oxidation over the centuries of internment in a cave, wrapped in a reed mat since the Chalcolithic Era.

The makeup of the copper-based alloys employed up to 12% arsenic for hardness, with its function being specifically conveyed by glyphs wrapping around its circular form, reading: *ra kar kar as-ra kar kar* , meaning "Granting works, works..., for granting works, works..." (above). The copper rings were played by running a leather-covered wooden mallet along the well-worn rim to produce a multi-frequency resonance.

The resonant acoustic function of these objects enable the wide range of harmonics and subharmonics produced by ancient Tibetan psychoacoustic singing bowls. Corrugated upper and lower rims on the large copper rings from Nahal Mishmar, Jordan replicate the subtle line of peck-marks hammered onto the rim of Tibetan singing bowls to induce vibration of the bowl by lightly stroking the rim.

The Atlantean Paleo-Sanskrit origin of the many psychoacoustic cultural traditions still practiced today in various parts of the world are finally gaining recognition for their profound role in the development of advanced forms of consciousness once achieved within stone pyramid and temple chambers worldwide.

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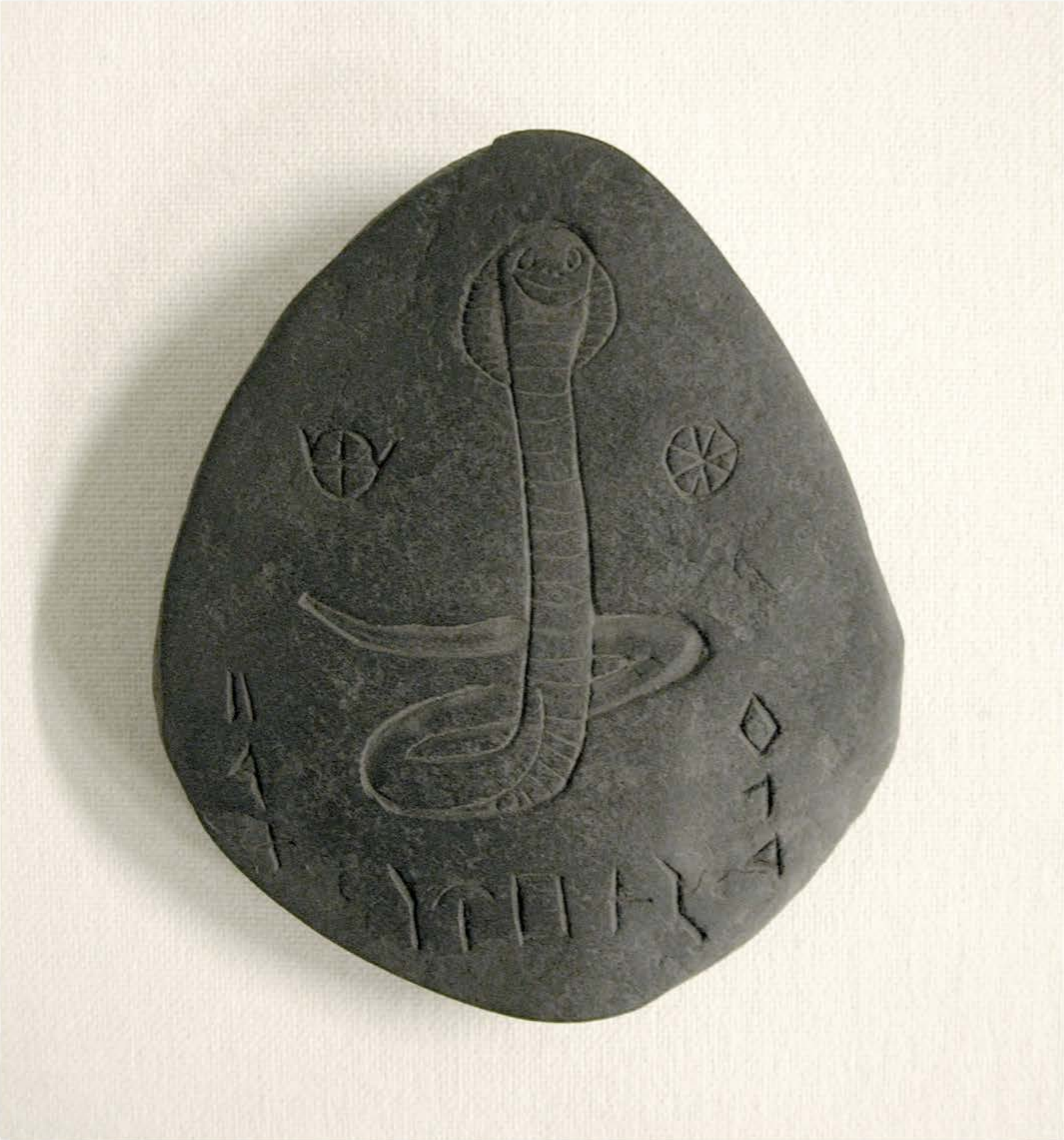

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The Illinois Cave Archive

The Illinois Cave Archive

A vast archive of several thousand ancient stone, ceramic and metal artifacts has been discovered, including several large limestone sarcophagi and a variety of monumental figurative sculptures. While indigenous Native American tribes of the region had certainly visited the cavesite, their profound cultural respect for the crypts and other remains of that lost civilization had fostered their preservation *in situ*.[1]

Located in southern Illinois, adjacent to the Marion County boundary line just 11 miles south of the town of Iuka, the extensive cave system can be entered from a few hidden passageways that lie within the confines of a small forked valley system (above). Still largely unexplored, this ancient network of caves (38.483°N 88.753°W) is 6,338 miles from the Great Pyramid of Giza, Egypt, a distance that comprises approximately 25.46% of the Earth's mean circumference distance. Positioned in the region at $^1/_4$ of the Earth's circumference from the Great Pyramid, the resonant location constitutes a broad band of vortices of infrasound resonance focused by the world's ancient global array of pyramids and megalithic temples.

Several stoneworks among the thousands uncovered from the cave archive clearly depict regional maps of the region, painstakingly engraved with detailed contours of the Gulf coast, Lake Ponchartrain and the great drainage basin of the Mississippi River and its major tributaries. The Atlantean Sanskrit language is inscribed on several thousand stones, and most certainly comprises a highly advanced ancestral culture that preceded the great earthen mound-building civilizations of the great Mississippi Valley.

The Southern Illinois cave system penetrates through layers of limestone and hard shale that have both been used as sculptural materials and in the creation of stone tablets that have been well preserved over the many thousands of years since their regular inhabitation. The dark grey slate of the region contains a high silicon content that effectively preserved the sacred engraved texts as a complete archive for the consideration of later generations. The stoneworks' exquisite workmanship extends to all the surfaces of the stones, having been carefully shaped to refine the edges of the stones where they might become broken upon incidental impact (above).

A good portion of the stones display exquisitely engraved portraits of both men and woman, usually wearing helmets of one sort or another. Some helmets appear very similar to Roman or Greek styles known from later periods, some others seem quite unique and appear to have been associated with the duty of piloting the spacecraft and high-speed aircraft. The special elixir prepared for the enhanced bioelectrification conditions required for all spacecraft pilots and spiritual adepts called Soma has been identified as electrum colloid[2] consisting of highly purified waters (preferably deuterium-free) and ultra-fine nanoparticles of gold and silver that contribute their excellent properties for electrical conductance.

The intercontinental flight capabilities and multiracial culture of these advanced aeronauts is also clearly and directly expressed in the wide range of races, each portrayed according to their characteristic features. In several translated texts, the infrasonic booming function of the Great Pyramid is scientifically described as *'thundering 30 resonances of life force'* and the ultra-low tri-frequency driving of the three Giza pyramids in a perfectly balanced Fibonacci ratio as *'the action of triple works'*.

The elephant glyph appears on many engraved stones, gold coins and gold stamps among the archive's texts, clearly representing an animal that does not inhabit North America. Like the king cobra also depicted among these unusual artifacts, these foreign animals are specifically applied in the expression of Vedic cosmological concepts well known from present-day India, the cradle of Sanskrit civilization.

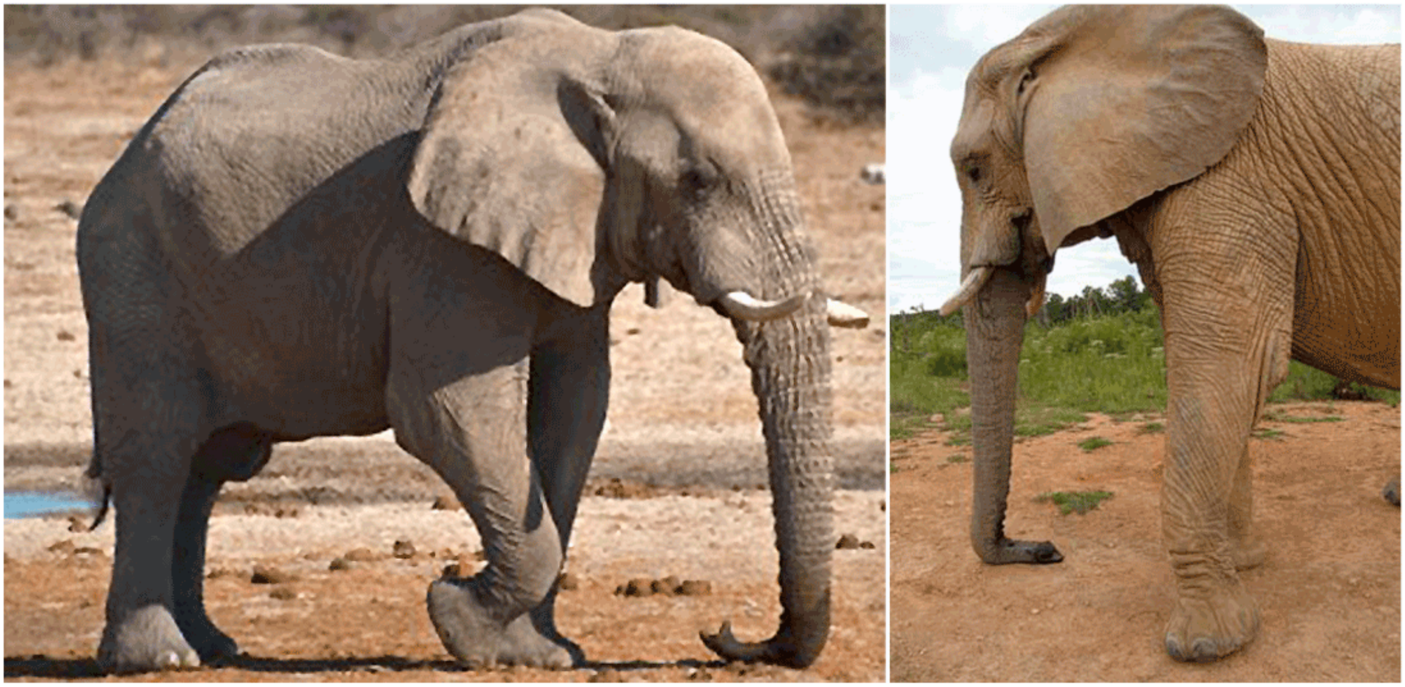
Elephants are one of several logographic signs for Indra, *the deified planet Jupiter*, referencing the rumbling infrasound resonance of 33 frequencies radiating from the giant gas planet that enhance the vital energies of all life on Earth. A pair of coins present the elephant glyph with short texts cast in relief:

The one for protection he is, Jupiter, aye the one.

The Sun, Jupiter, the two Lords, deities, protection granting brilliant ones, oh your universal excellence.

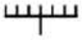
A nearly identical text praising the protective action of the field of infrasound resonance transduced by the Sun and Jupiter also appears among the artifacts from another subterranean archive called the Metal Library deep within Tayos Cave, Ecuador, having been collected over the decades by the late Padre Crespi in the Andean city of Cuenca. This was the first publicly-recognized occurrence of parallel passages of Paleolithic text from different continents, while the present work identifies a complete conceptual framework present on all continents from that far removed era, before cosmic catastrophe.

The same elephant glyph representing the infrasonic influence of Jupiter also appears on gold plates discovered by J. Padilla in Guerrero, Mexico (see Appendix I). The specific body posture of the elephant depicted among the Archaic Sanskrit artifacts from Guerrero provides multiple references to infrasound that have not been widely recognized. Biologists studying long distance infrasound vocalizations used by elephants have identified special techniques used to amplify their ultra-low frequency reception in the same way that human cup their hands behind their ears to reflect more soundwaves into the eardrum. For elephants, the body position most receptive to longwave signals involves laying the trunk firmly on the ground and raising one foreleg so only the sensitive toenails make direct contact (below).[3]



Unlike the purring of cats, elephants actually sing infrasounds by passing air through the larynx,[4] as do many other large animals including giraffes and whales. For this reason, the elephant and whale glyphs are commonly used in the Paleo-Sanskrit texts as a sign for Indra, the deeply rumbling planet Jupiter. Jupiter's Great Red Spot is the gravitic center of the planet, as is the location of the Great Pyramid on Earth. Inset within the bright disc of the planet Jupiter, the Red Spot itself presents the Paleo-Sanskrit pictogram for *'the one'*. The primary glyph signifying Indra is the square, as a pyramid seen from above.

In Mesoamerica, Maya scribes referred to Jupiter as the deity Tezcatlipoca, *Smoking Mirror in which man does not see clearly'* (above, conjunct with Venus), reflecting their awareness of resonant infrasonic influences on human biophoton field fluctuations linked to the orbital cycles of Jupiter.[5] The Illinois cave texts encode the planet's synodic year of 399 days[6] in mathematical terms relative to prime number 7:

 $7^1 + 7^2 + 7^3 \quad (7 + 49 + 343 = 399)$

| | =   □ $20 \times 20 = 400$

The special conditions of enhanced bioelectrification and consciousness synchronization endowed by the action of the 33 frequencies of infrasound resonance emanating from the Sun and Jupiter are also extolled upon in a great variety of gold stamps and engraved stones from the Illinois cave archive:

> Action of the Sun (and) the great one Jupiter, good (is) your displacing those and the brilliant era.
> (Here) begins those which function, being also cosmos granting, that brilliance, what works.
> Chief (of) brilliant works, Jupiter, the highest of actions.
>
> Granted what you are, (here) begins well being, aye the workings (of) Jupiter upon life.
>
> Life from the universal consciousness of yours, Jupiter, moving the one, delivering.

The authors of these ancient texts identify the powerful effect of infrasound resonance reflecting through the Earth from the Sun and Jupiter and focused into longwave vortices by the Giza pyramid complex. Loudly audible infrasound booming and rumbling at sacred vortical points on the planet's surface are clearly referenced by Atlantean authors as 'thundering' that endows life force to all living organisms:

> Ship's commander Jupiter, from him (comes) life, thundering life (force).
>
> Jupiter, the stars, striving, thundering they are.
>
> The protective thundering gives highest benefit, aye, flooding-flooding (it) gives universal highest.

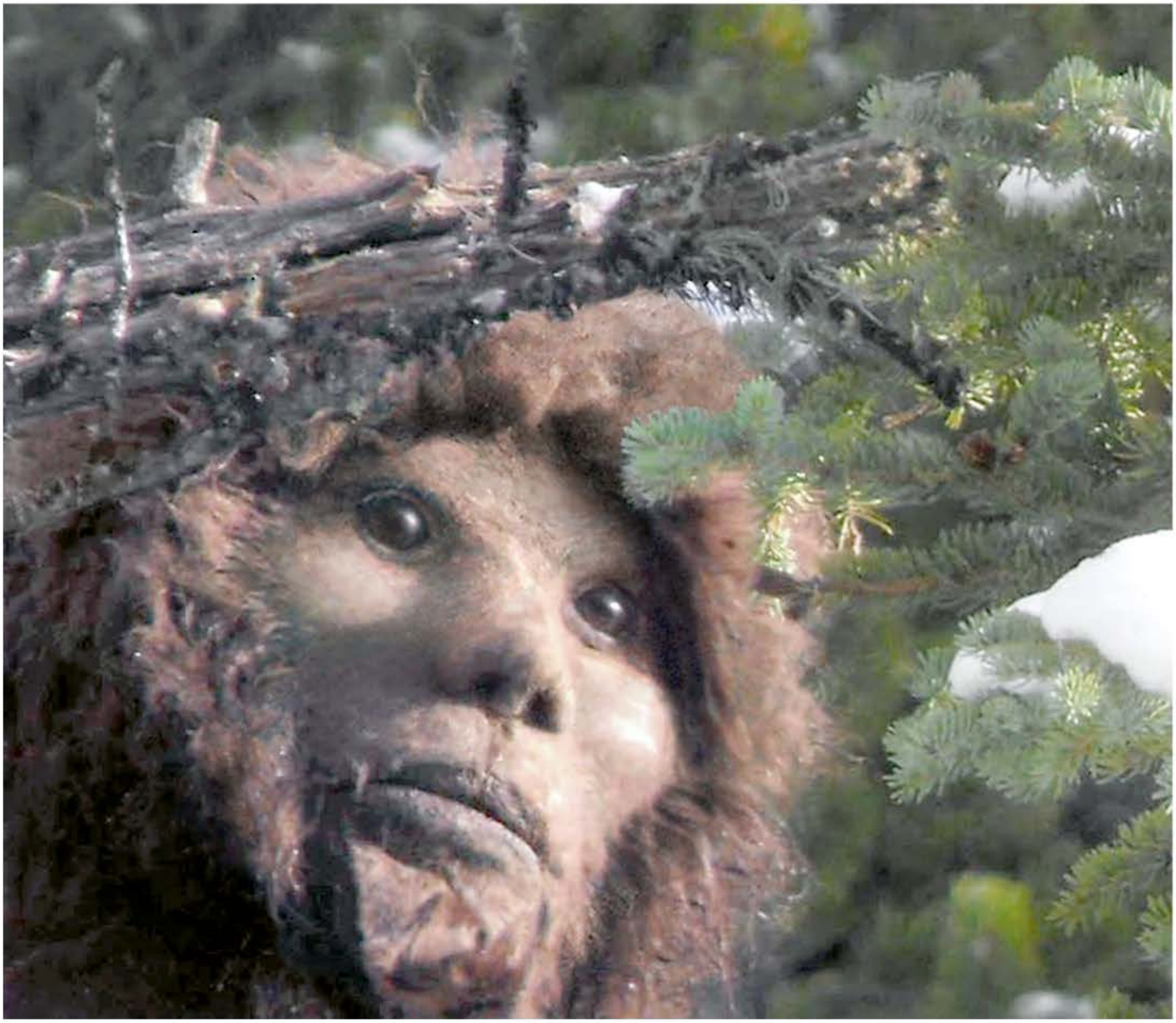
The divine influence of focused infrasound resonance received at sacred sites in alignment with the Great Pyramid revitalizes all life by electro-induced enhancement of atomic reaction cascades perpetually taking place throughout the human body to facilitate biophoton communication of the DNA exciplex laser array. These thunderous functions of the world's pyramid network ceased their activity when cometary cataclysm struck, symbolized in the Illinois texts by 6 rays ending in the 'stopping' glyph.

A great portion of the lengthier Illinois cave stone texts express profound lamentations concerning the diminishing state of Earth's field of infrasound resonance after the devastating cataclysm of 12,800bp[7]:

> Creator (of) 30 resonances, the ones (of) good and Jupiter granting those workings (of) the era, oh the dwindling begins again, whereby my work begins, also yours, whirring (of) their workings at that time, whereby giving.
>
> Actions also diminish 30 resonances (of) the cosmos, whereby cursing those, dislocating those 30 resonances, displacing Jupiter they are, the era for your desire's waning, also the 30 resonances, whereby also malevolent universal actions (are incurred), mine also being displaced, Mercury, imperceptible protector.
>
> Oh, 30 resonances (in a) waning state, ultra-low 30 resonances and what underlies life, being below, displacing magma, oh 30 resonances, flooding of what state (of) good will, the state (of) 30 resonances, oh life and the celestial wheel, Moon the broad, oh the spaceships (of) below reducing, (as) impelled by the Deluge, what darkness following at that time (of) my era's cessation (of) 30 resonances, the spaceships (of) life, the Moon...
>
> In accordance with the era endowing, workings (of) benefit are dwindling, 30 resonances initiating benefit, your works rescinding, deities diminishing the good.

Many advanced underground cities of the Atlantean civilization were abandoned in darkness when the global infrasound resonance systems were inundated by the Deluge of waters once suspended as vapor. The profound Atlantean cultural awareness of the great abundance and variety of technologically advanced subterran civilizations using infrasound resonance is made clear in many of the stone texts:

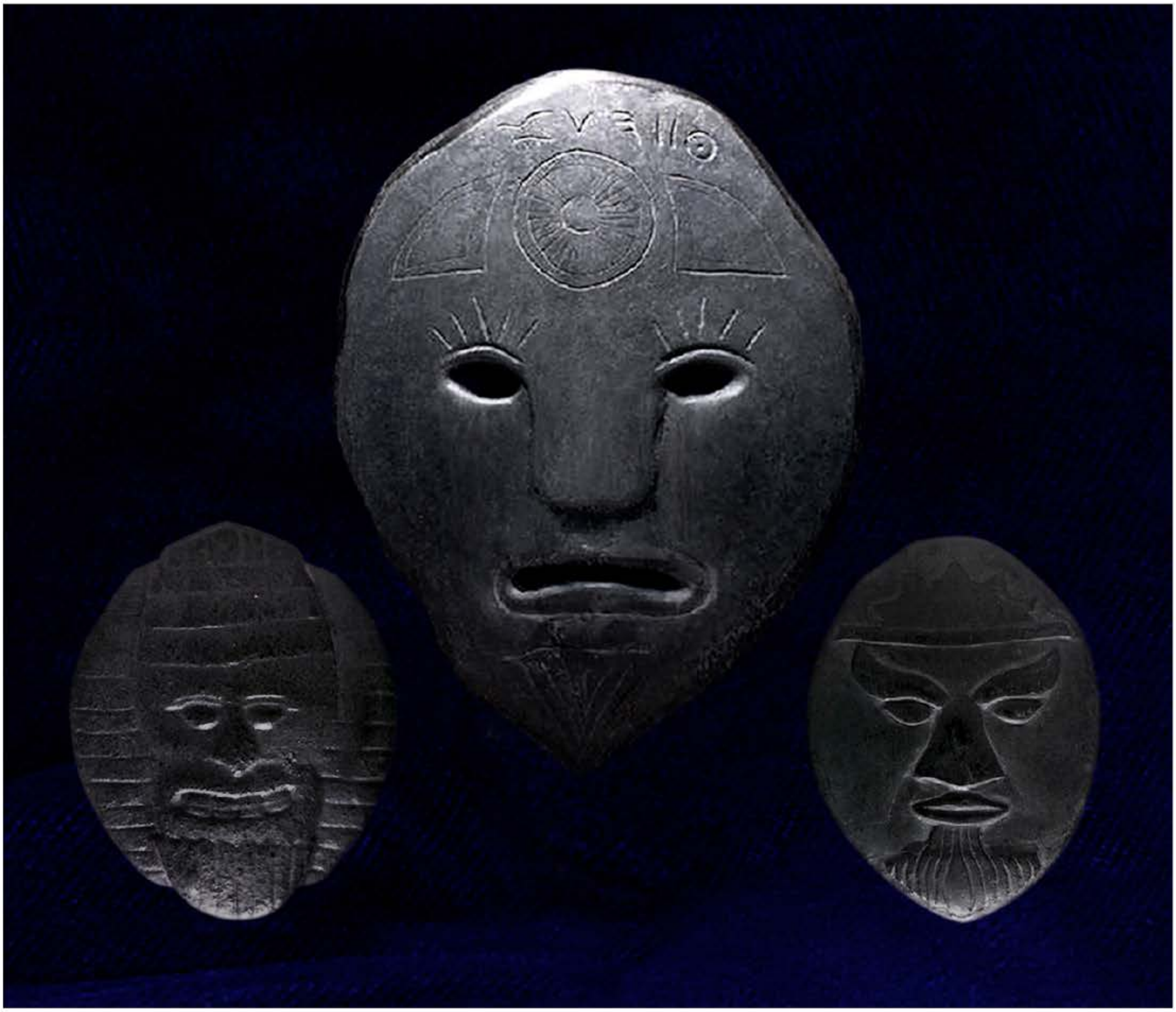
Oh, what human races (reside) below.
Whatever gives Jupiter, your great workings, these.
Action of the thunderous workings.



Among the cave archive's many inscribed stones and sculptural renderings of various human races and animal species inhabiting Earth's surface, one particularly intriguing engraved stone carving represents a human/animal hybrid creature that has regained a prominent position in the psyche of modern humanity: *the giant Sasquatch*. Digital clarification of photographs by T. Standing have revealed the many distinct facial features of Sasquatch (above),[8] providing clear references for comparison with ancient depictions.

Of the hundreds of artifacts from the Southern Illinois cave that have been publicized, 3 small portrait stones finely carved in low relief present very flat, broad faces fringed by fur, showing long beards without mustaches –*features that cannot be mistaken for any other creature*. One of the giant hybrids bares large teeth, his beard and hair rendered with parallel lines reminiscent of the kundalini cobra headdress of the Egyptian Pharaohs, while another portrait carving presents long, wild eyebrows, a triangular beard and a large symbol of the rising sun on the creature's forehead (opposite).

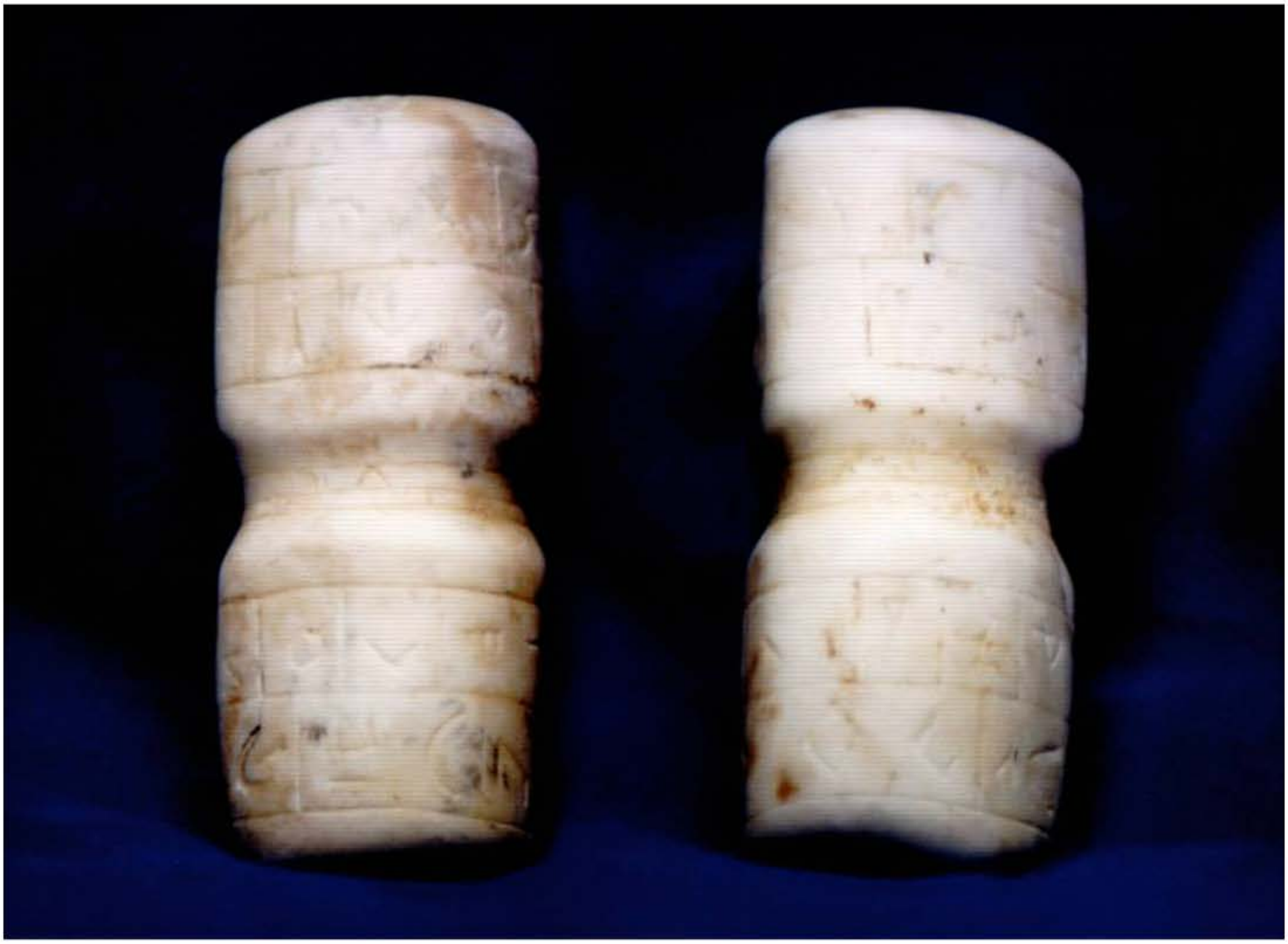
Several high-quality audio recordings confirm the Sasquatch hybrids possess a giant larynx that, like those of elephants, giraffes and whales (associated with the rumblings of the planet Jupiter), enables long distance communication using ultra-low frequencies below the threshold of normal human hearing. The occipital region of the brain is closely associated with infrasound reception and is clearly emphasized in the form of the Sasquatch skull, which displays a significant enlargement in the occipital lobes.



The largest of the three low-relief slate carvings of Sasquatch depicts a very broad and flat, human-like face with ominous hollows for its eyes and mouth, giving the appearance of growling that is a well known aggressive behavior of these territorial giants (above, center). The hybrid's forehead is inscribed with a radial circular pictogram of the 'nau' glyph, meaning 'ship', with wings on either side to symbolize the flight capability of these circular spaceships (as opposed to a seafaring ship).

Any doubt regarding this interpretation of the portrait is eliminated by the clear and direct statement that is made in the text line of six glyphs above the prominent spaceship glyph. The short text clearly states the purpose of the circular spaceships: *adhi-as vi aua las nau* –meaning "For delivering from below, shining spaceships." As Sasquatch are cave-dwellers, the statement informs us as a matter of fact that Sasquatch is delivered by spacecraft from subterran habitation sites. *Transport through the bedrock by transdimensional means using an HHO plasma atmosphere inside the ships that excites the bright red electroluminosity of Sasquatch eyes that is observed and reported often by terrestrial humans.*

The complex symbolism integrated into the design of the eyes reinforces the statement, with 5 lines above each eye appearing as light rays, implying an interesting double meaning. Contemporary reports of Sasquatch encounters often include an eerie red eye glow that can be seen at a distance, while the text line above provides the double meaning, as the ocular lens-shaped plasma ships also radiate light.



The Atlantean Sanskrit 'nau' glyph and later Egyptian symbolic association of the 'third eye' pineal gland hieroglyph with the winged solar disk imagery and the single eye of the façade of the Great Pyramid are repeated in this Illinois cave stone by the double meaning encoded in the eyelid delineation and the five lines radiating above the eyes of the Sasquatch, which actually form Sanskrit glyphs for three actions: ***raua las adhi***. Slight differentiation in the angles of the marks define the glyph breaks. The left eye translates as "thundering, shining, delivering", while the right eye reads "shining, thundering, delivering."

The repetition of these three actions in the pictographic inscriptions serves to reinforce the entirely literal interpretation of their words, affirming that Sasquatch is delivered from below the Earth's surface by highly advanced spaceships with the same extraordinary transdimensional capabilities described in detail in the most ancient Vedic texts. These profound Atlantean passages directly confirm the findings of geneticists studying Sasquatch, a species that was hybridized during the time period of the cataclysm.

Recent publication of over 10 billion base pairs comprising 3 whole nuclear genome sequences and 31 mitochondrial DNA sequences[9] from Sasquatch provides unequivocal proof of the existence and *artificial origin* of the giant hybrids, offering new insights concerning subterranean human populations that have contributed the human mitochondrial portion of Sasquatch genetics. *Single nucleotide polymorphism (SNP) analysis revealed a genetic discontinuity between all existing terrestrial human populations and those presumed subterran human populations used in the Sasquatch species hybridization process.*

Further evidence from the Illinois cave archive that confirms advanced technological applications of HHO plasma in the Illinois cave system and other underground habitation sites is presented by dozens of stoneworks carved from mineral calcite or calcite-rich limestone, as this large cylinder seal (above). *The many carvings executed in these resonant stones display a white fluorescence under ultraviolet light.*

This specialized use of UV fluorescent minerals such as calcite has also been documented at other technologically advanced Paleolithic cavesites with Archaic Sanskrit writing, especially those associated with the celestial golden waters of La Maná, Ecuador[10] (see Appendix I). *The composition of the La Maná springwater enabled its use as vapors within large quartz vacuum tubes such as the Dendera bulbs seen in Egyptian reliefs,[11] used to generate HHO plasma that emits UV-A light, inducing calcite crystals to glow.*

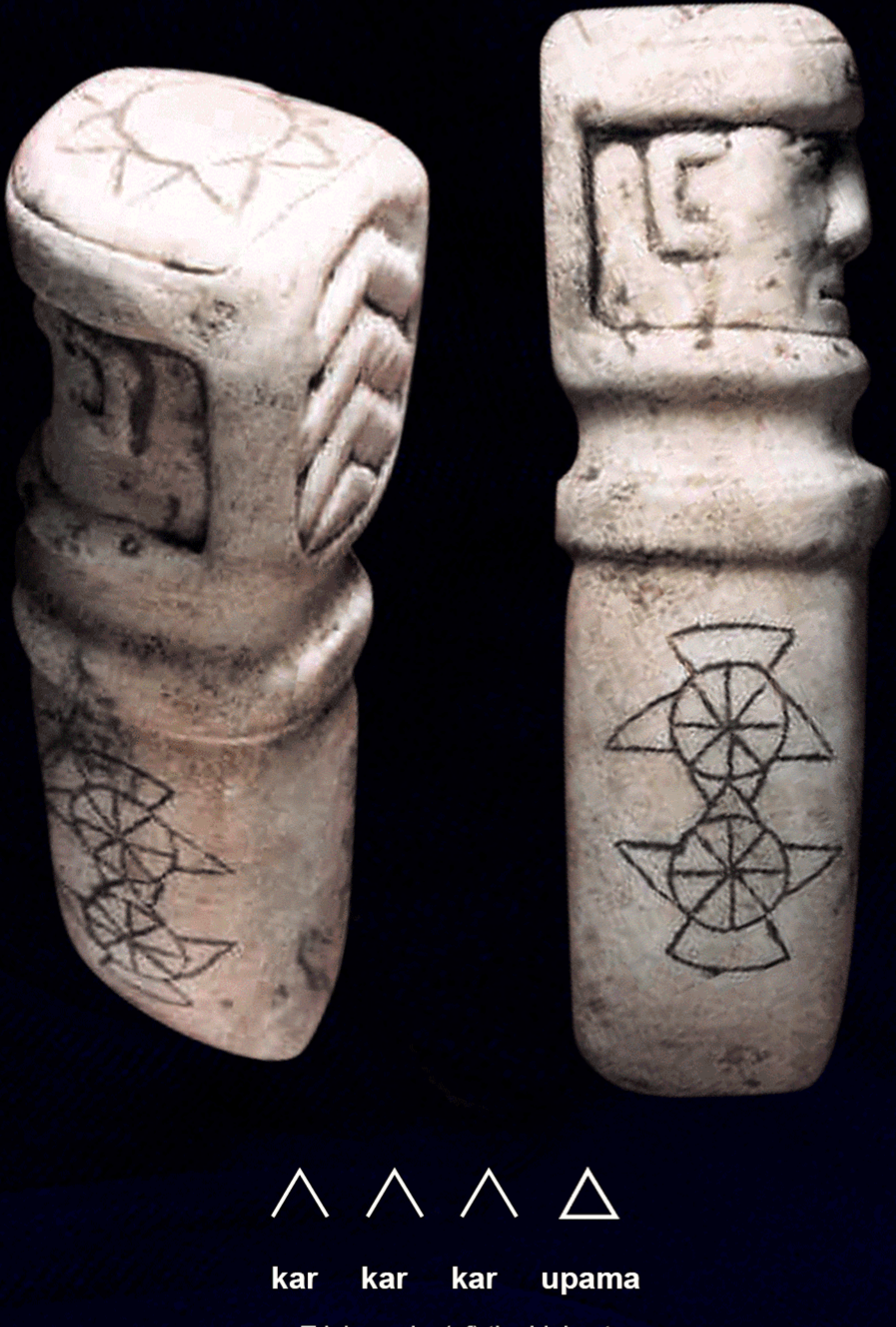
The golden waters of La Maná, Ecuador[12] and Tlacote, Mexico, where the Maya made tribute to Tláloc, the god of celestial waters,[13] have been analyzed for their astounding energetic characteristics. Chlorides are almost completely absent from those celestial springwaters, while the approximately 30 mg/L of dissolved solids consists of kalium, potassium and magnesium that are essential to the human body.[14]

Today, physicists at Blacklight Power have reengineered the basic process of HHO plasma generation[15] in reactors that effectively transduce the ambient infrasound energy into excess heat and light in the form of ultraviolet-A and infrared emissions that rejuvenate and even regenerate the body's cells. While modern scientists ignite HHO plasma reactors by the introduction of fine metal powder and potassium with the water vapor in the chamber, ancient Vedic technologies applied Soma as a biocompatible catalyst that allows the human body to benefit from the plasma's cleansing EM field.

These remarkable Vedic elixirs are the most important subject of the thousands of Sanskrit hymns collected and preserved to this day. These sacred celestial water sources are also closely associated with ancient underground cities where the strict control of enhanced atmospheres is enabled by the same highly advanced engineering witnessed in the astounding structures of the Giza plateau.

The pyramid's tri-frequency infrasonic driving of Earth's atmosphere enhances the luminosity of the human body itself, as biophoton fields display direct coupling to our solar system's planetary cycles as influenced by infrasound resonance. The Atlantean texts are quite literal: "Now enter, begin shining!" A wealth of knowledge according to Vedic physics has been carefully preserved in the Illinois cave archive –its authors could not be more explicit in their descriptions of the state of human affairs in the era of darkness that separated those residing above from those residing below, as the terror ensued:

> Cataclysm! Famous segregation (of terrestrial and subterran populations), to the spaceship's commander tributes be made in children. Cattle-devouring, the maker of the spaceship. Feeling strengths, feeling from Jupiter granting protection, make it (so)!" (see Appendix II)



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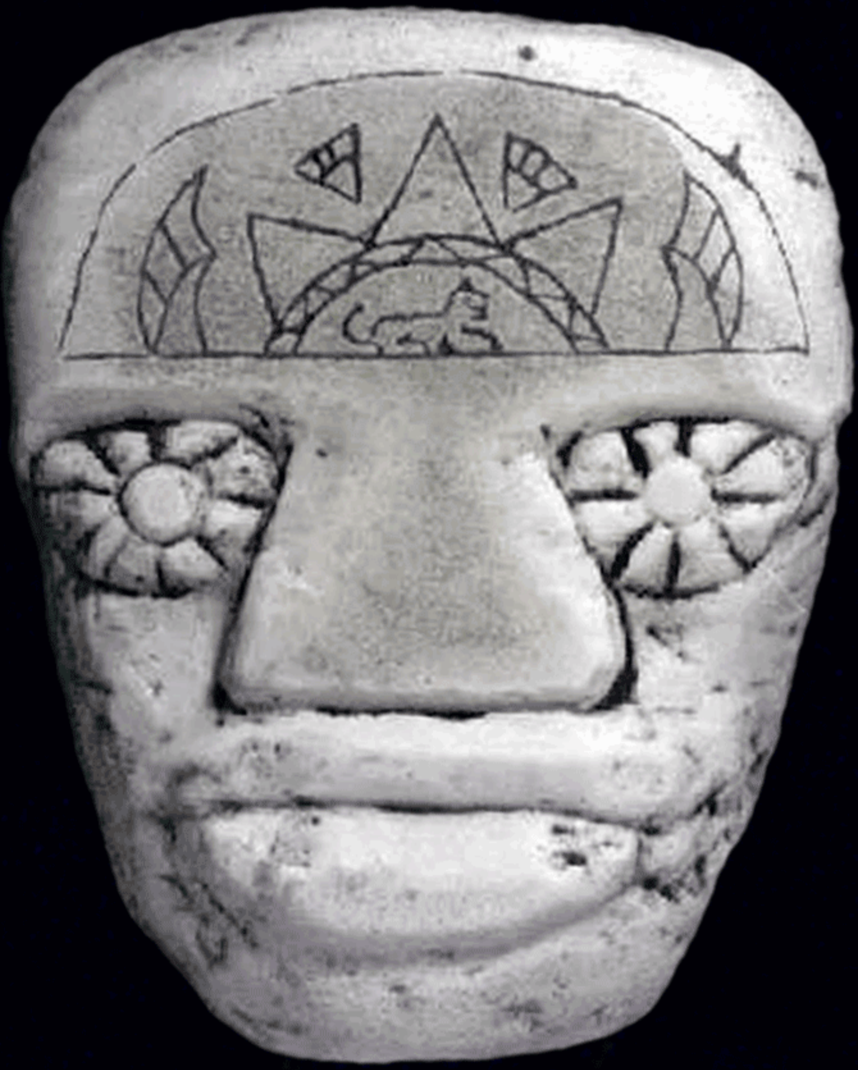
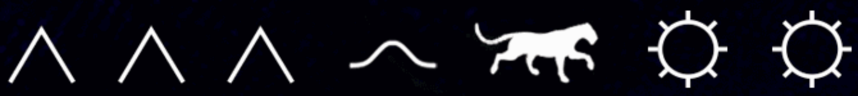
kar kar kar upama

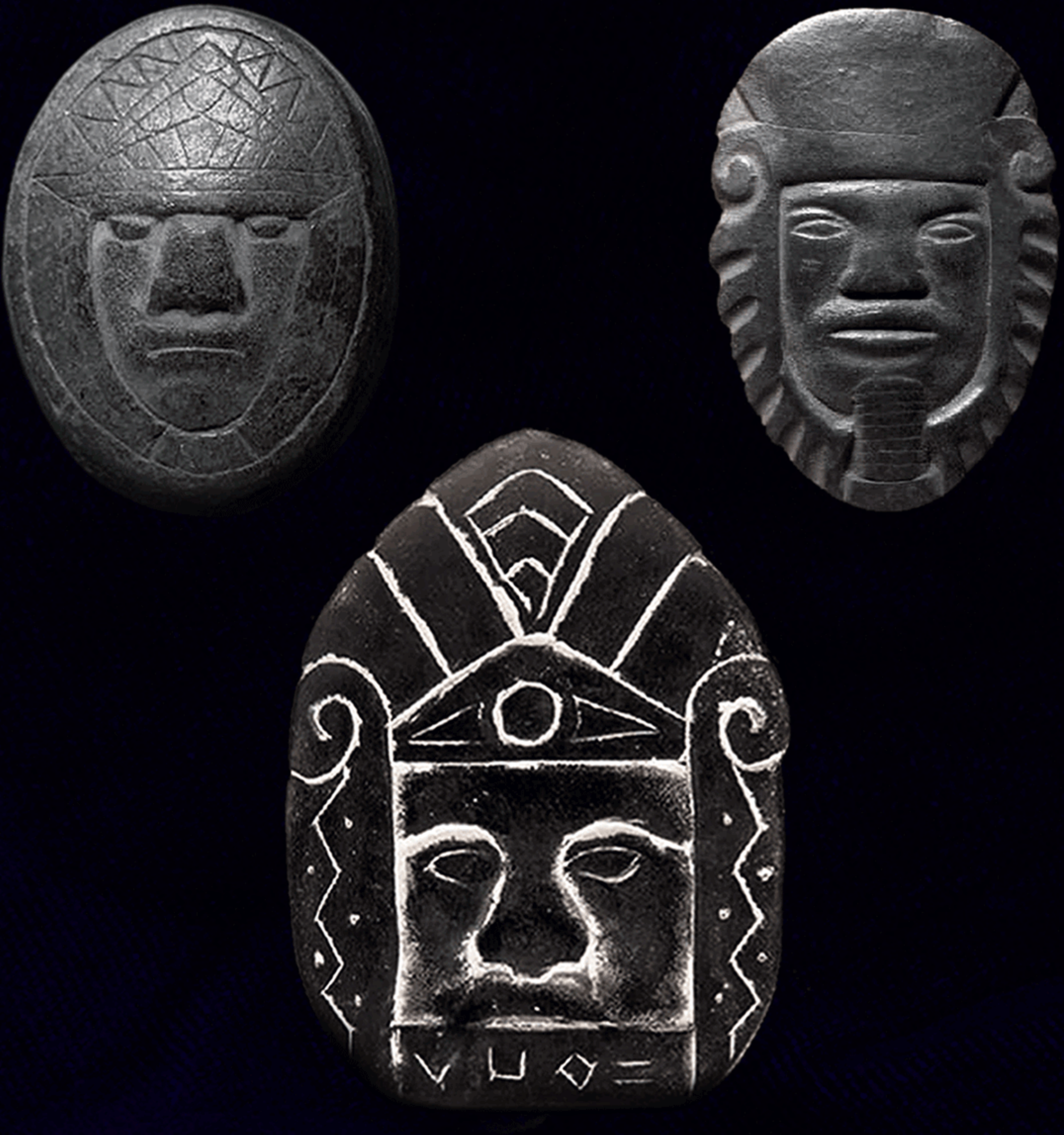
Triple works (of) the highest





kar kar kar adhi r^{a}u^{a} Svar Svar

Triple works delivering, roaring, the Sun, the Sun



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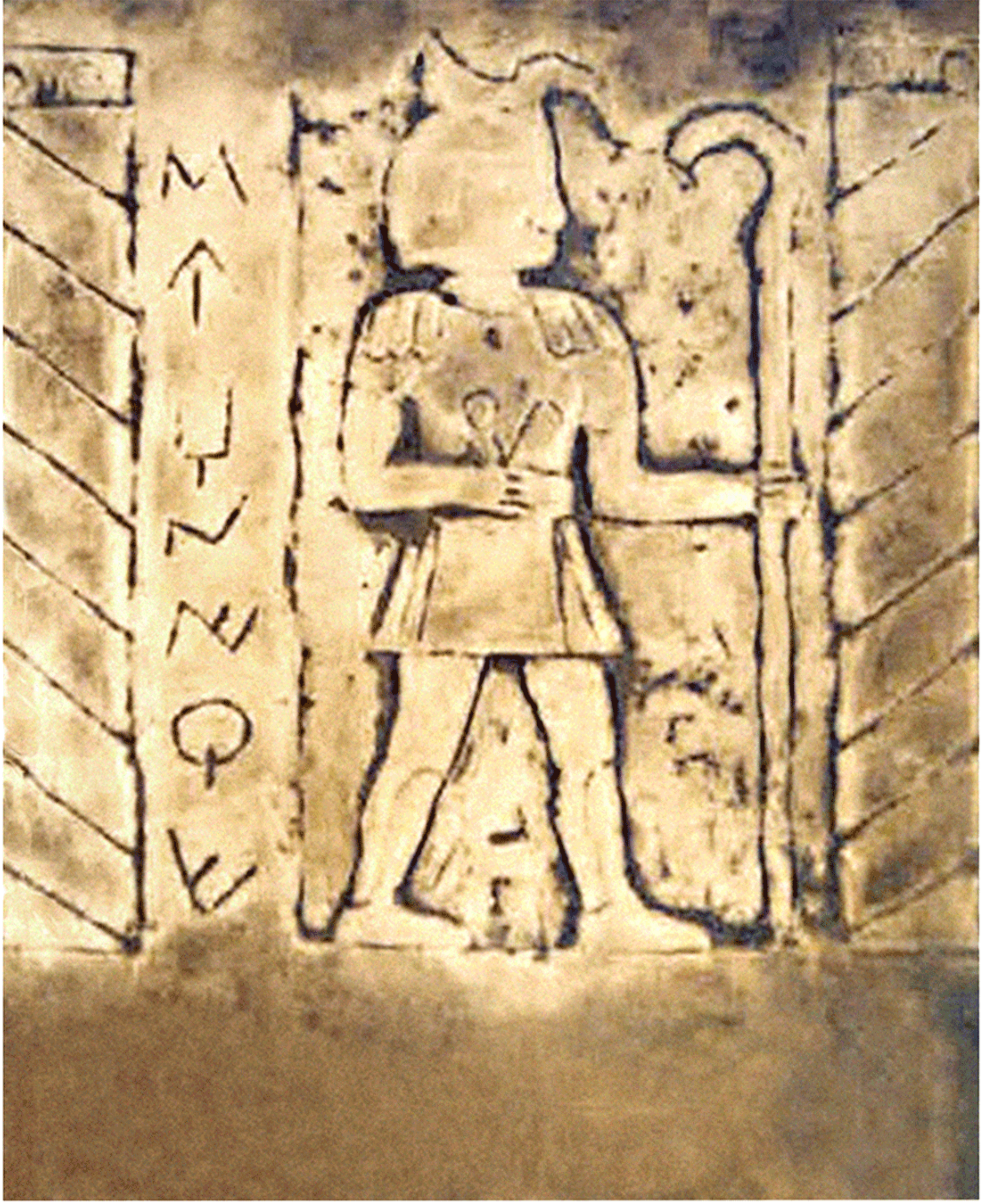
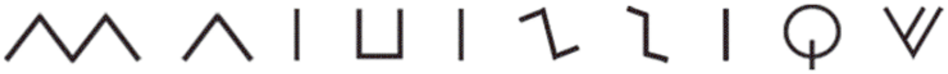
vi - śa ya la^{s}

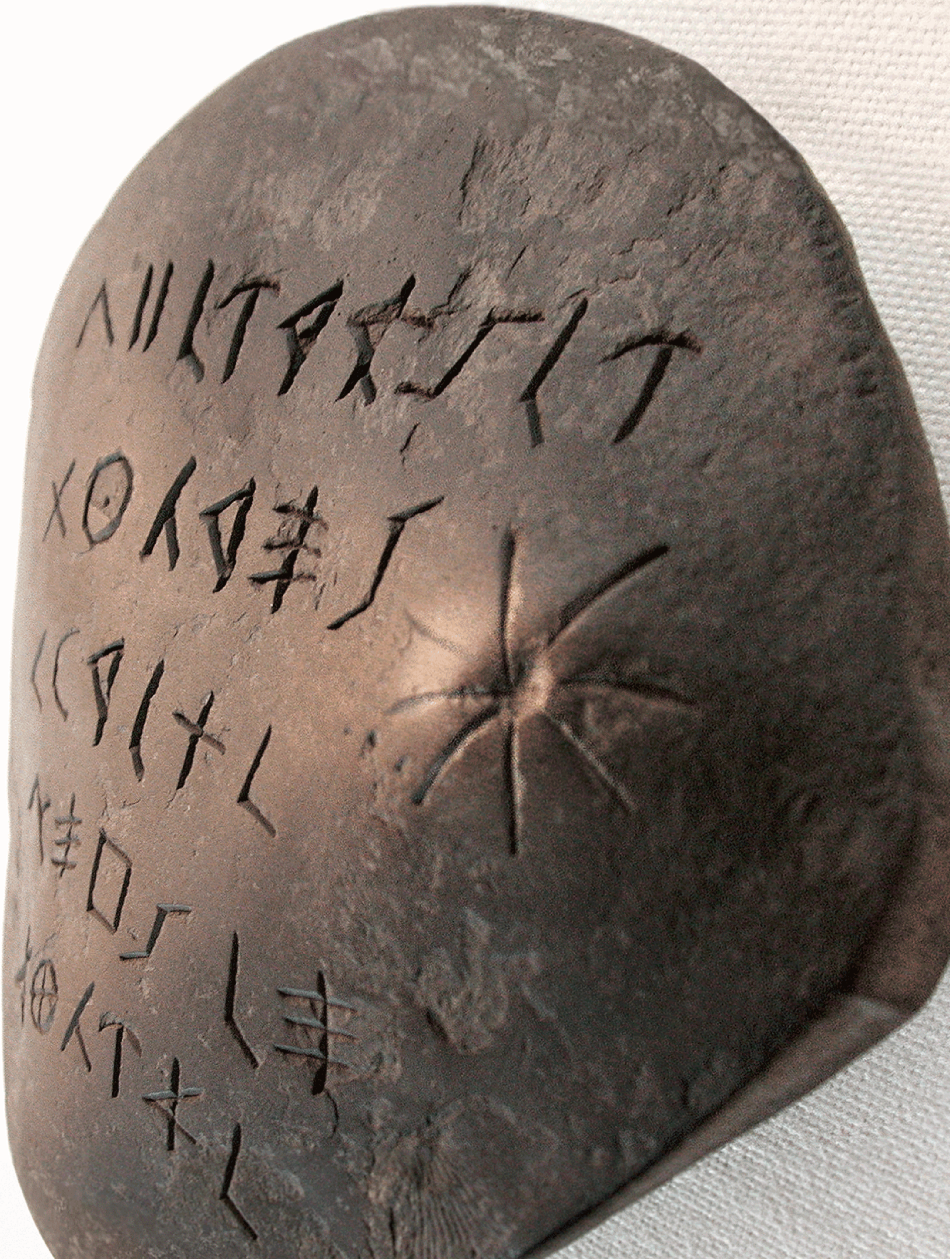
Now enter, begin shining!

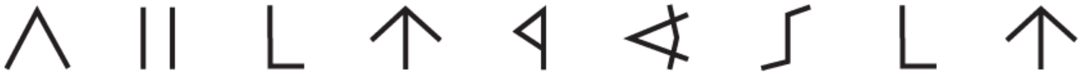




kari - kr kar - as sa - as dha aśu - as Indu va

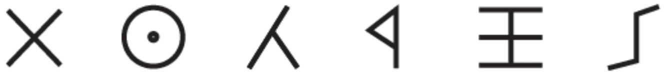
Making tribute to the workings (of) suffering, thereupon life’s fullness, certainly

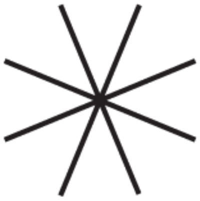




Kar - ra - ha kar - as ka ma aśu ha kar - as

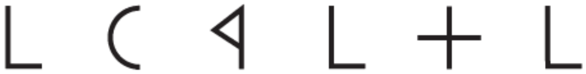
Creator (of) the workings (of) whatever status (of) life, those workings





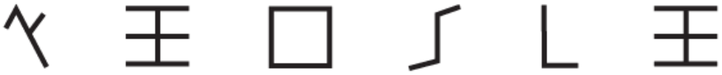
ta^h nau ca ka Tridaśa aśu

the spaceships built, what 30 resonances (of) life (force).



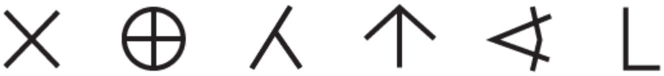
ha mi ka ha si^{at} ha

Causing a dwindling of whatever that (is) they are giving,



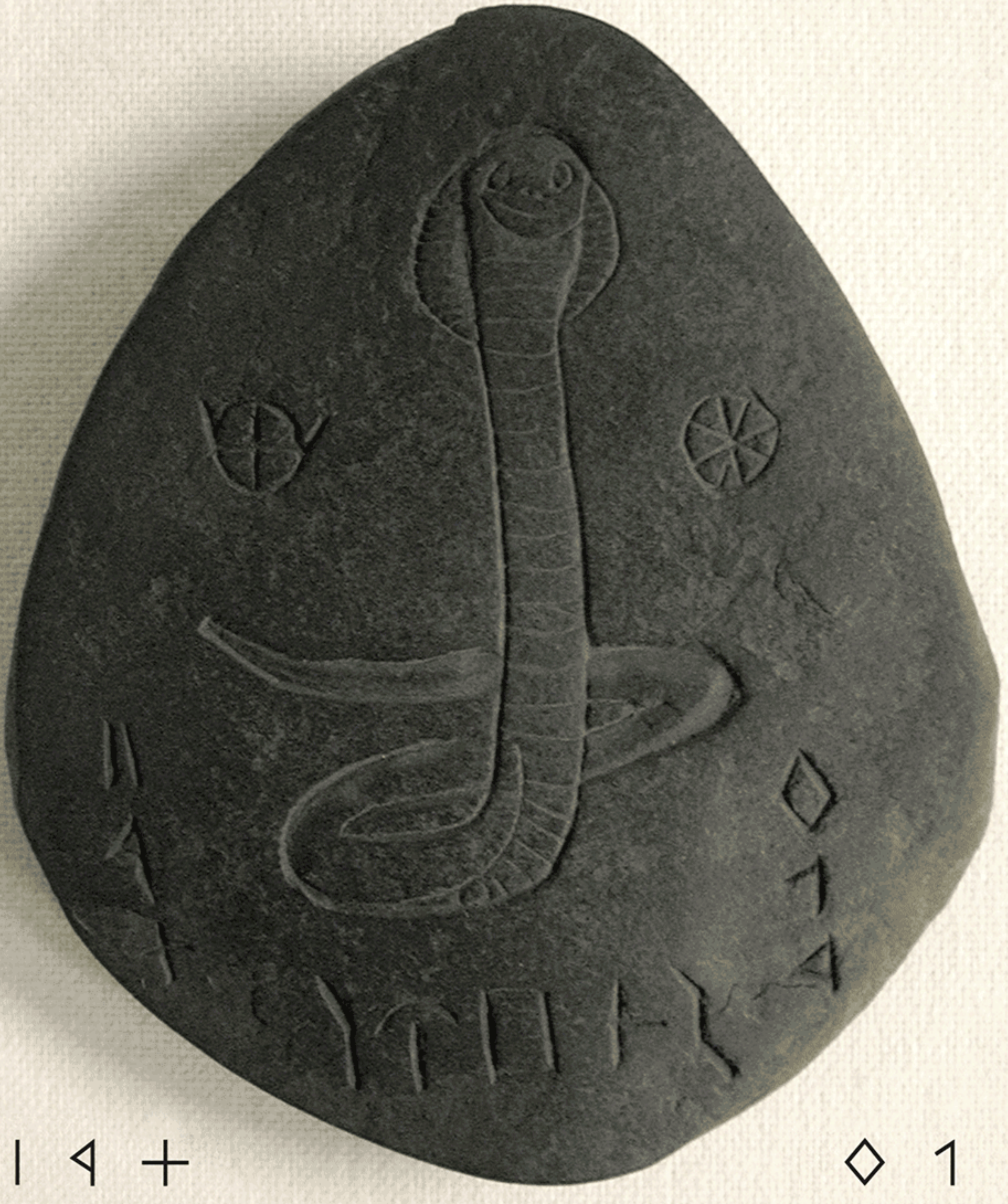
u Tridaśa Indra aśu ha Tridaśa

oh, 30 resonances, Jupiter’s life-giving 30 resonances,



ta^h cakra ca kar - as ma - ha

the era built, workings of great(ness).



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ra ka si^{at}

Granted what you are

◇ 1 ᑫ

ya śu ma

(Here) begins well being

˥ ↑ □ ⊢ ʅ

i kar - as Indra a aśu

(It) is the workings (of) Jupiter upon life

kar - ra Svar ma - ha • Indra śu si ri^{s} ha ca la^{s} cakra

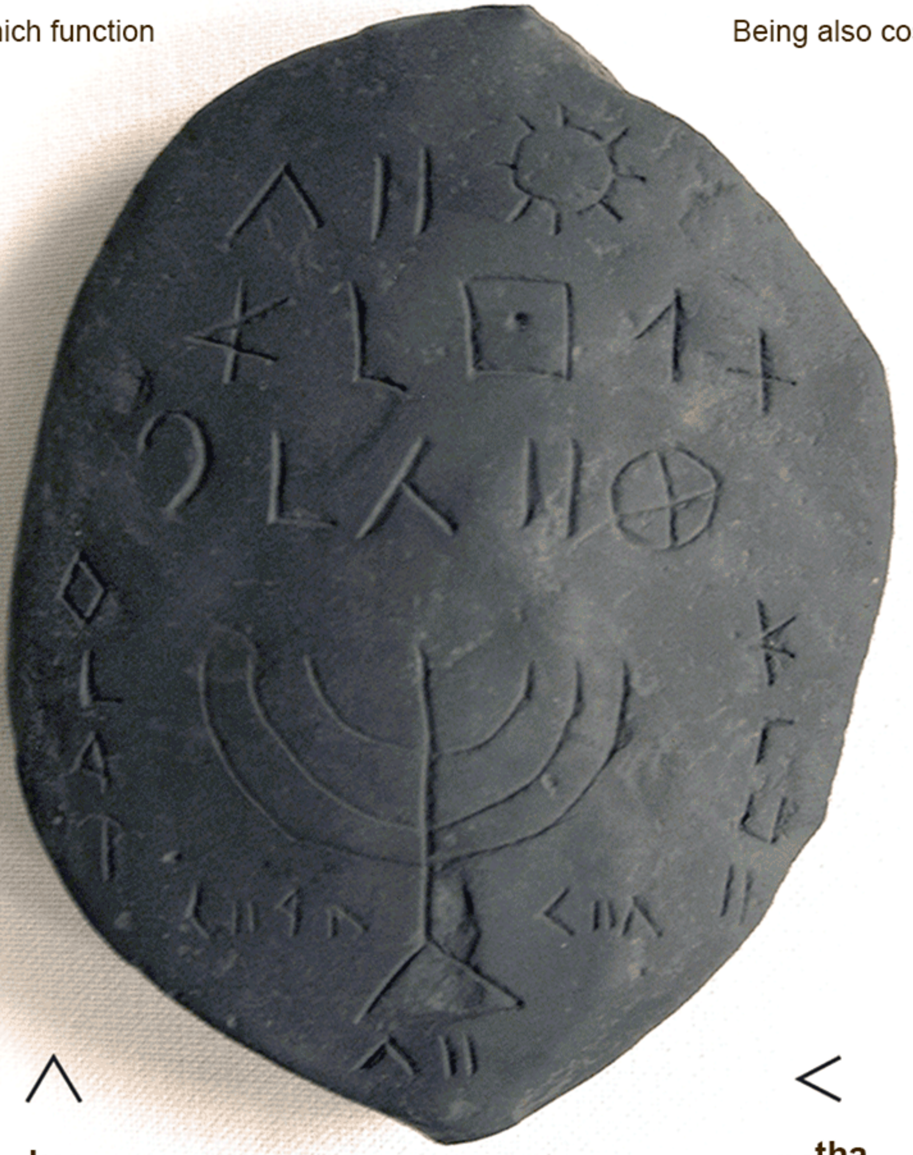
Maker of the Sun (and) the great one Jupiter, good (is) your displacing those and the brilliant era

ya ha ka kar - as

(Here) begin those which function

ma ^{a}i śa^{m} ra

Being also cosmos granting



ha la^{s} ka kar

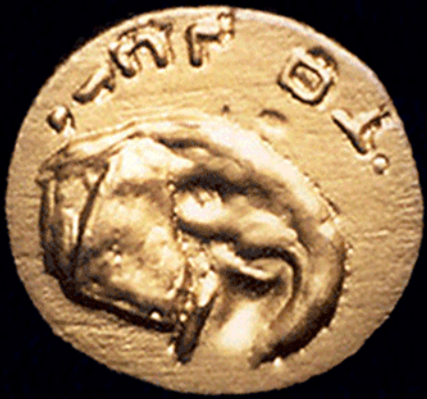
That brilliance, what works

na^{tha} la^{s} kar

Chief (of) brilliant works

Indra upama kar - ra

Jupiter, the highest of actions



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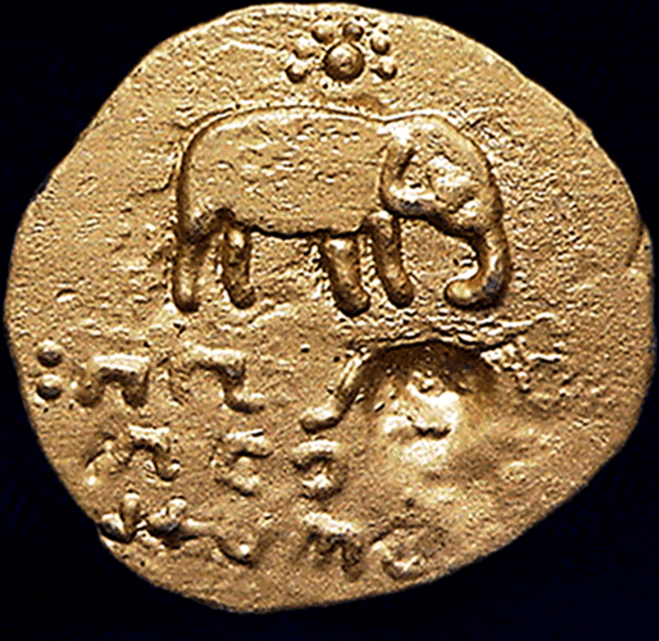
• as pa i Indra a^{i} •

The one for protection (he) is, Jupiter, aye the one



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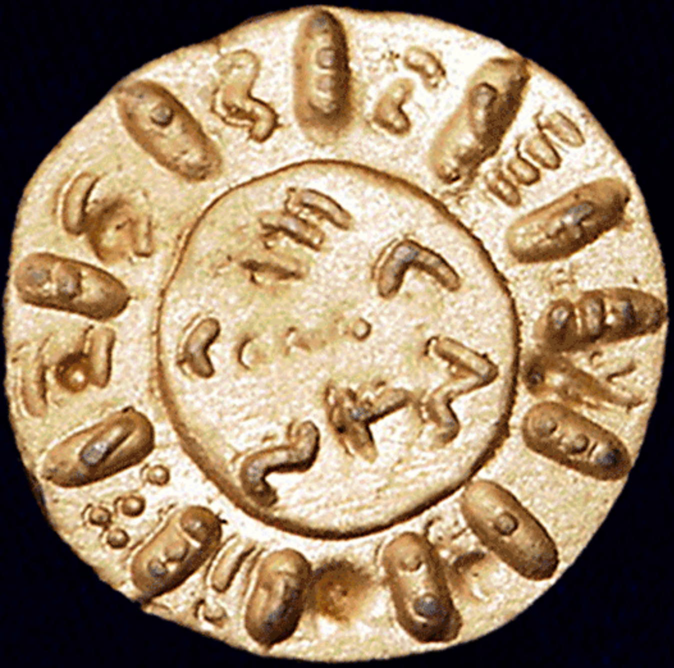
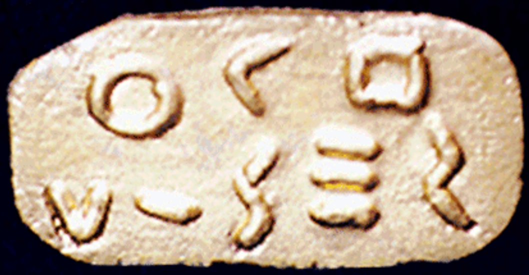
Svar Indra : pa aśu - ra pa ra la^{s} ha u si śa^{m} o - ha

The Sun, Jupiter, the two Lords, deities, protection granting brilliant ones, oh your universal excellence





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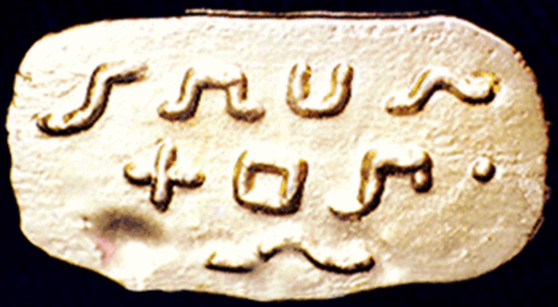
nau na^{tha} Indra vi as^{ti} aśu r^{a}u^{a} aśu

Ship's commander Jupiter, from him
(comes) life, thundering life (force)



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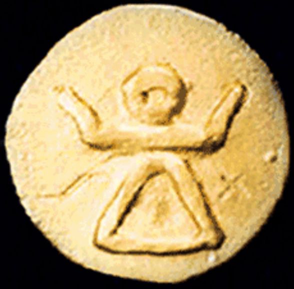
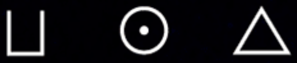
aśu pa śa^{m} - adhi si Indra pi • adhi

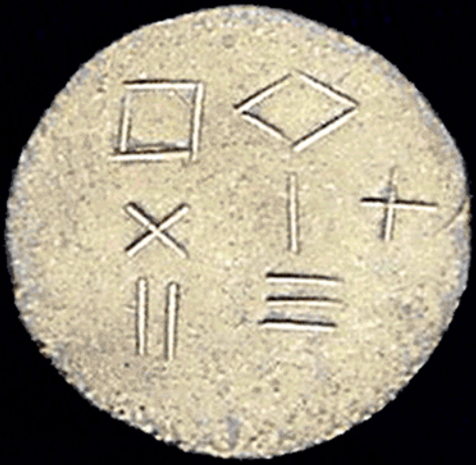
Life from the universal consciousness (of)
yours, Jupiter, moving the one, delivering

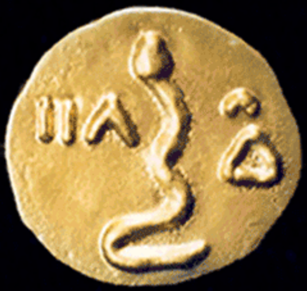


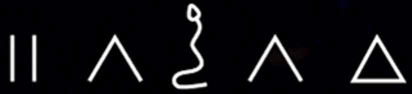


śa^{m} nau upama

Universal
spaceship (of)
the highest

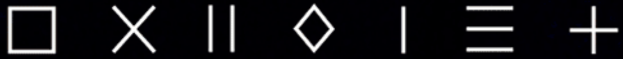






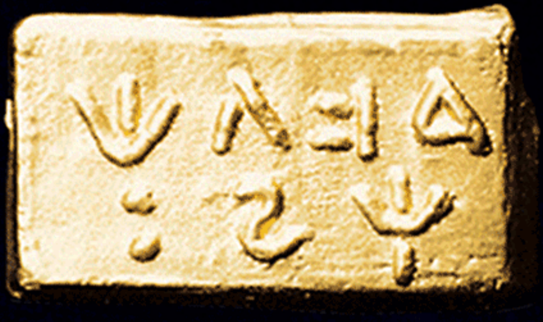
la^{s} kar ʆ kar upama

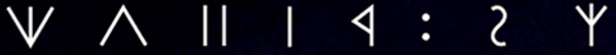
Brilliant action (of)
the kundalini serpent,
work (of) the highest



Indra ta - ra ya - as r^{a}u^{a} si^{at}

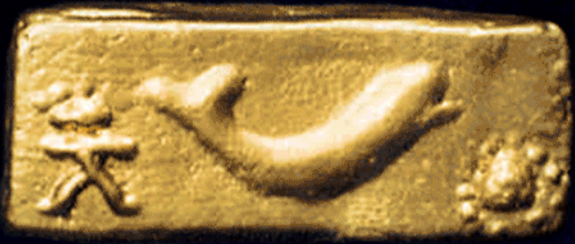
Jupiter, the stars, striving, thundering they are

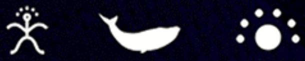




aś - vi^{n} kar - ra - as ka : pra traya

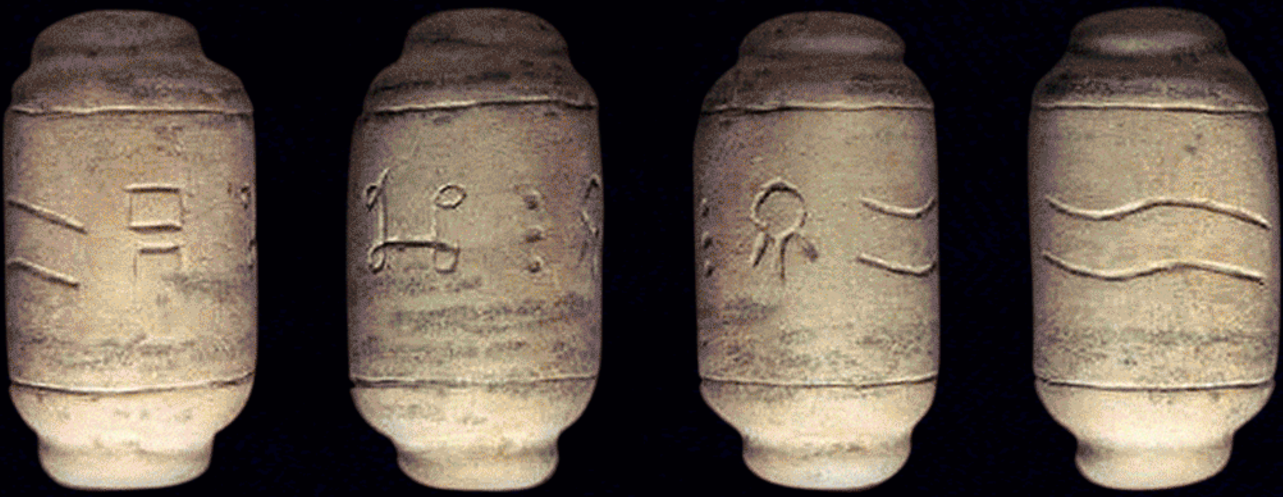
Dioskouroi's works thereof, the two for protection





jani Indra Svar

Production (of) Jupiter, the Sun



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Indra pa aśu - aśu tri r^{a}u^{a} - nau adhi - adhi

Jupiter, Lord (of) life - life, triple roaring (of) spaceships, delivering - delivering

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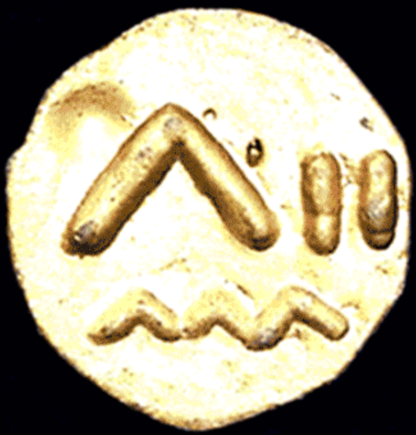

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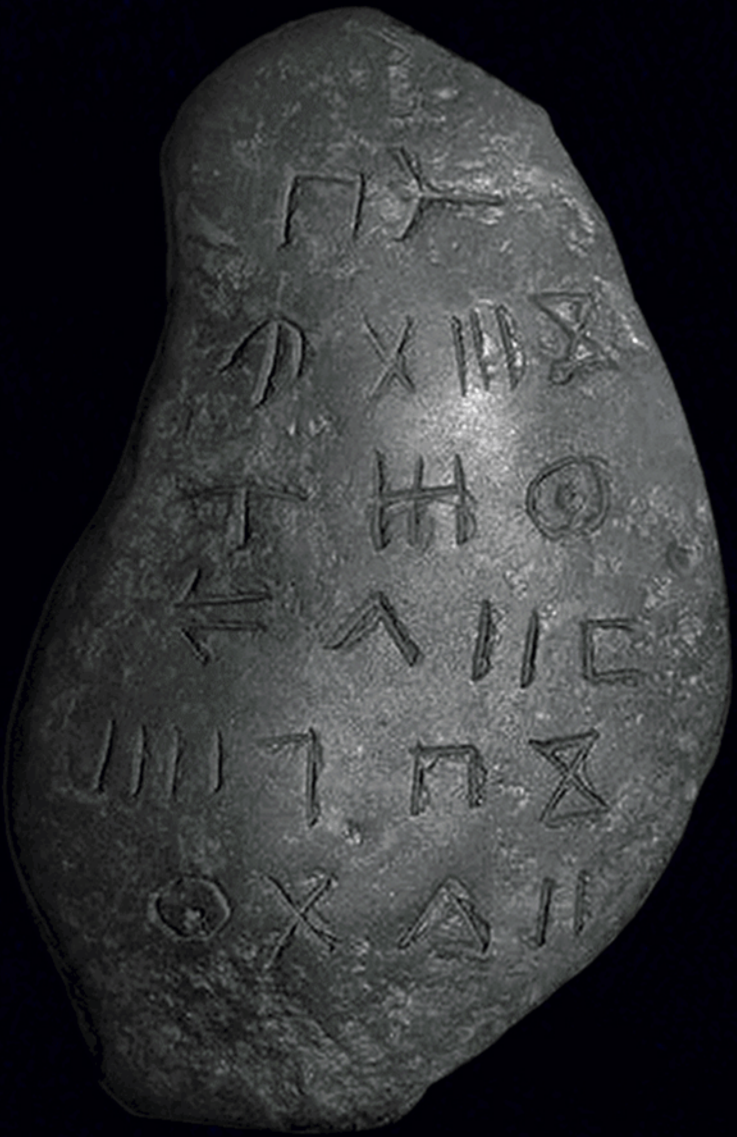
kar - ra kar - kar - kar

Maker of triple works



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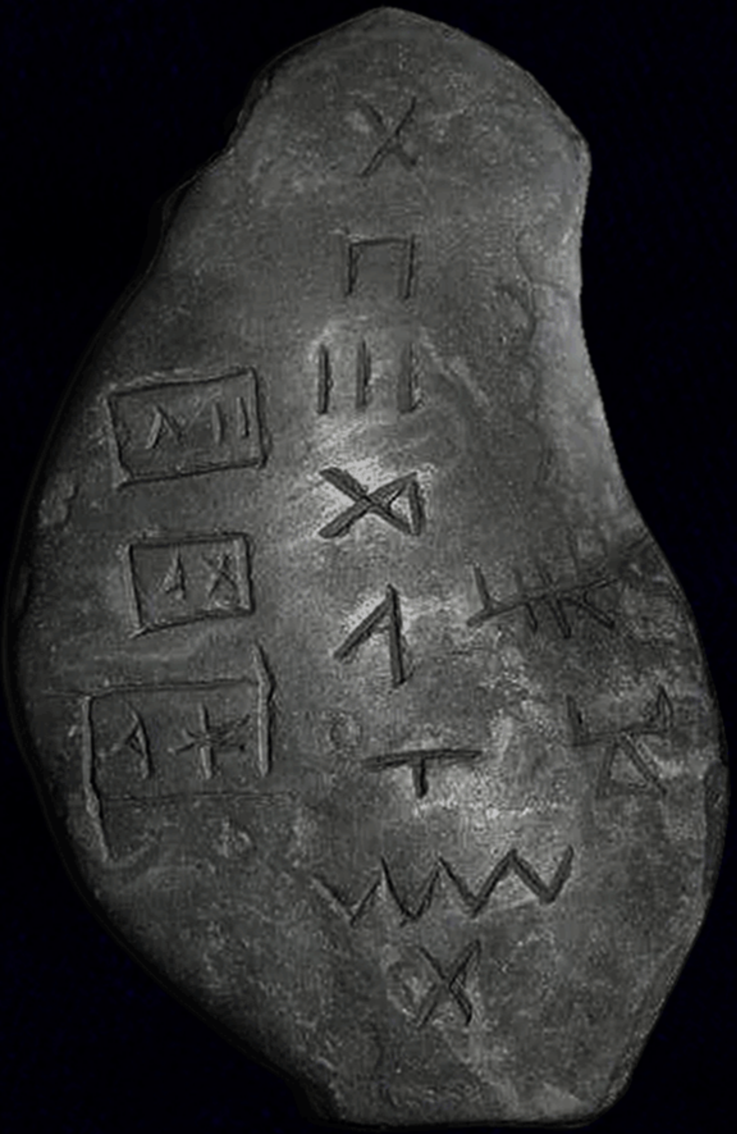
pa mu kar - as ta r^{a}u^{a} Budha a Tridaśa nau

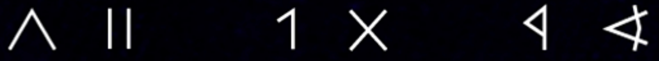
Protection stopping, workings of the thundering, Mercury and 30 resonances (of) spacecraft,

1 ↾ ∧ || = |||| Γ ⊓ ⧖ ⊙ ✕ ∧ ||

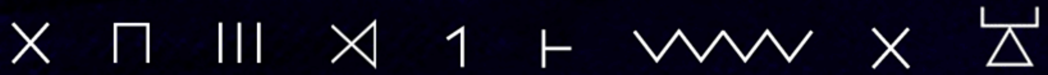
śu - us kar - ra la^{s} ri^{s} i pa Budha nau ta kar - ra

whirring action of brilliance diminishing in protection, Speedy Messenger, spaceship of the Maker



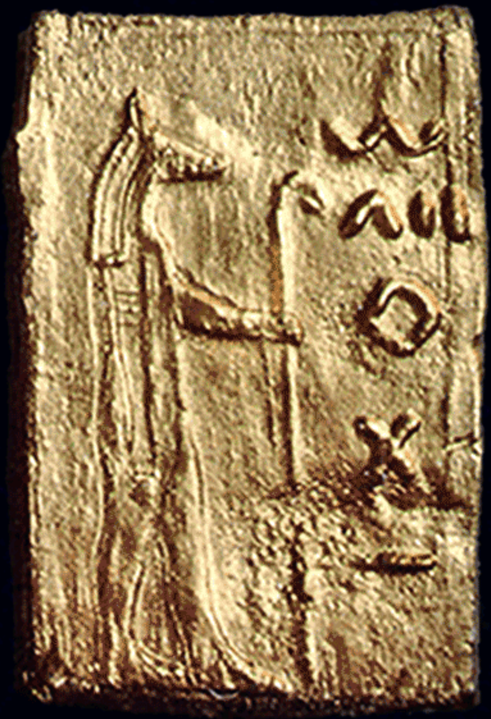


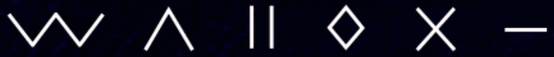
kar - ra	śu ta	ka ma
Maker	good giving	whatever status



ta^h pa r^{a}u^a ta - upama śu a^i plava - plava ta śa^m upama

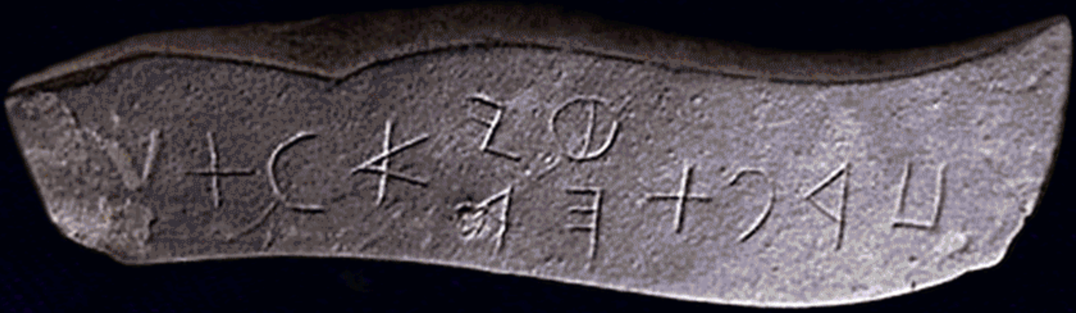
The protective thundering gives highest benefit, aye, flooding - flooding (it) gives universal highest

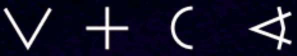




plava kar - ra ya - ta as^{ti}

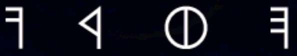
Deluge Maker, vengeful is he





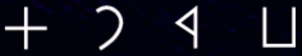
vi si mi ma

From your diminished state



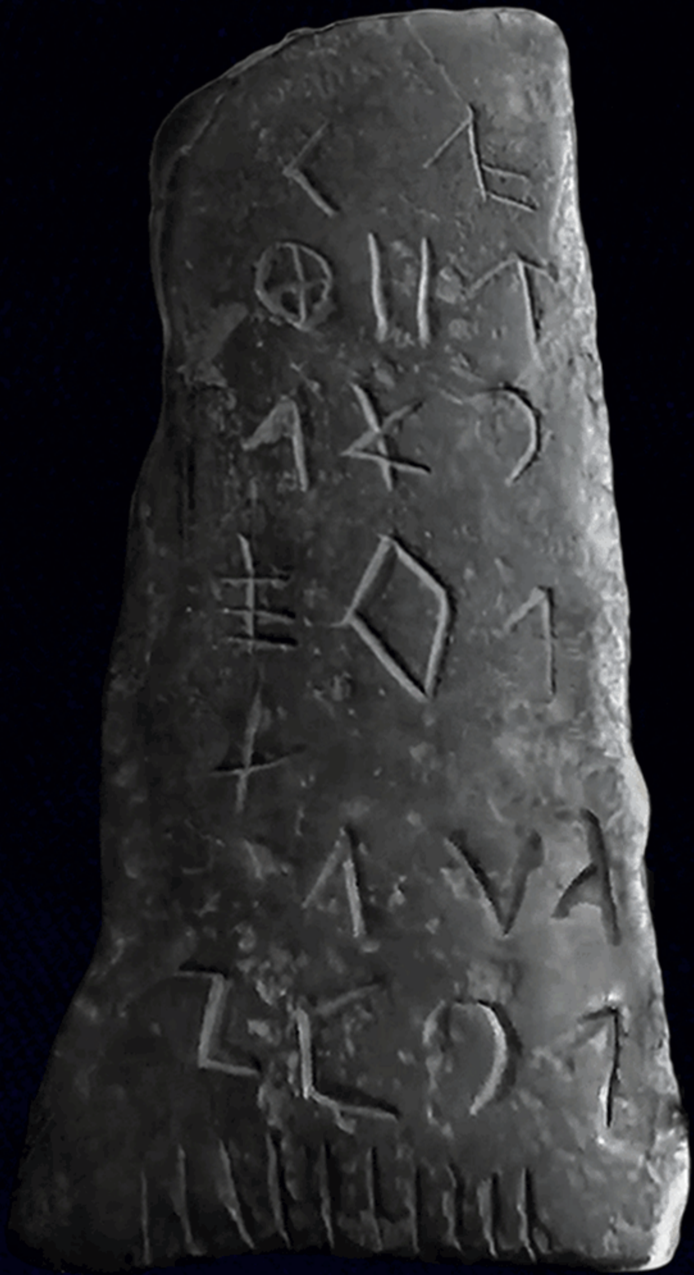
u ka Yoni ^{a}u^{a}

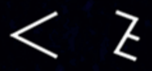
Oh, what human races (reside) below



si ri^{s} ka śa^{m}

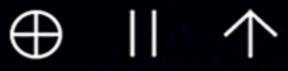
Your displacing what (is) universal





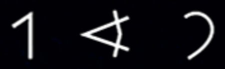
na - du

In accordance with



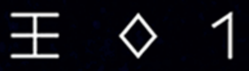
cakra ra kar - as

the era endowing, workings



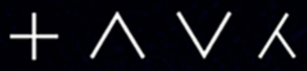
śu ma ri^{s}

(of) benefit are dwindling.



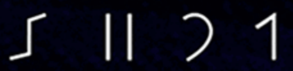
Tridaśa ya śu

30 resonances initiating benefit,



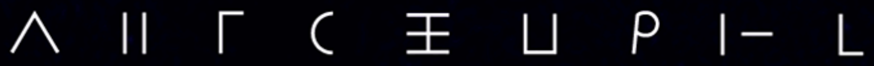
si kar vi - ca^{l}

your works rescinding,



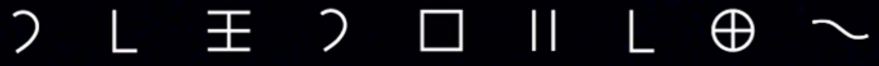
aśu - ra ri^{s} śu

deities diminishing the good.



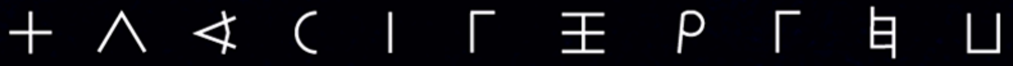
kar - ra ^{a}i mi Tridaśa śa^{m} ku as - as ha

Maker also diminishing 30 resonances (of) the cosmos, whereby cursing those,



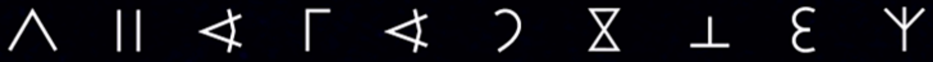
ri^{s} ha Tridaśa ri^{s} Indra ra ^{a}i cakra adhi

dislocating those 30 resonances, displacing Jupiter they are, the era delivering



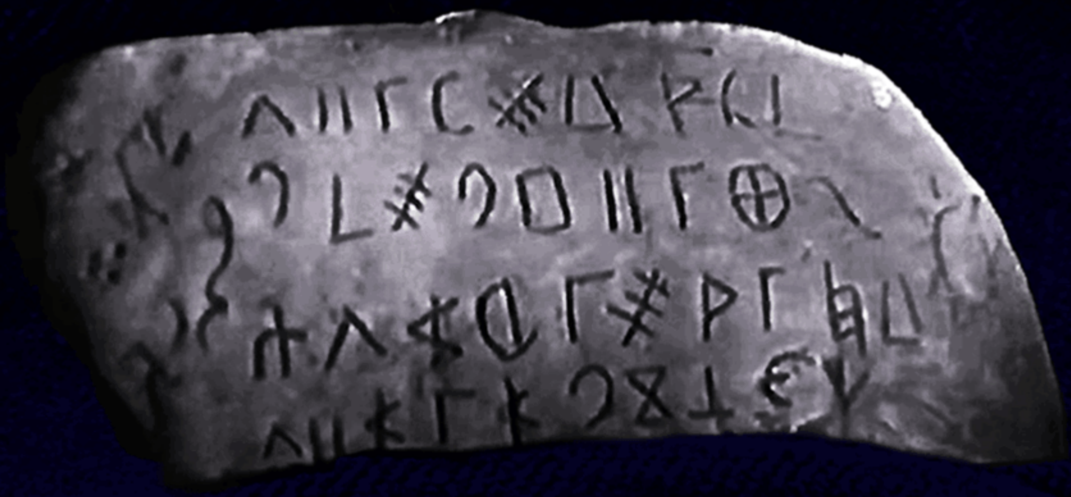
si kar - ma mi - as ^{a}i Tridaśa ku ^{a}i dura śa^{m}

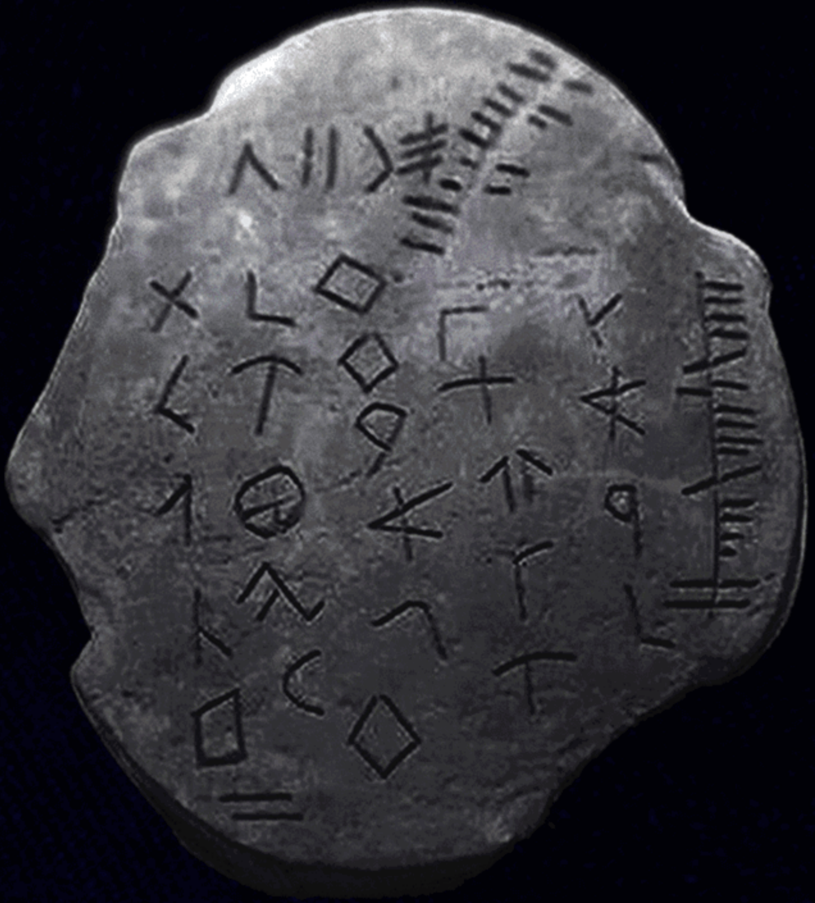
your desire’s waning, also the 30 resonances, whereby also malevolent (the) universal

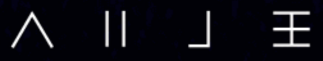


kar - ra ma^{m} i ma ri^{s} Budha a^{m} - ata traya

action, mine also being displaced, Mercury, imperceptible protector.

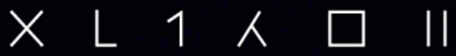






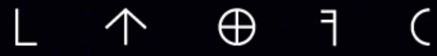
kar - ra - ha Tridaśa

Creator (of) 30 resonances,



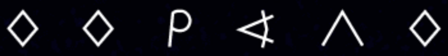
ta ha śu ca Indra ra

the ones (of) good and Jupiter granting



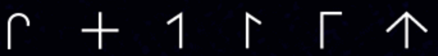
ha kar - as cakra u mi

those workings (of) the era, oh the dwindling



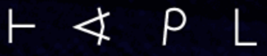
ya - ya ku ma kar ya

begins again, whereby my work begins,



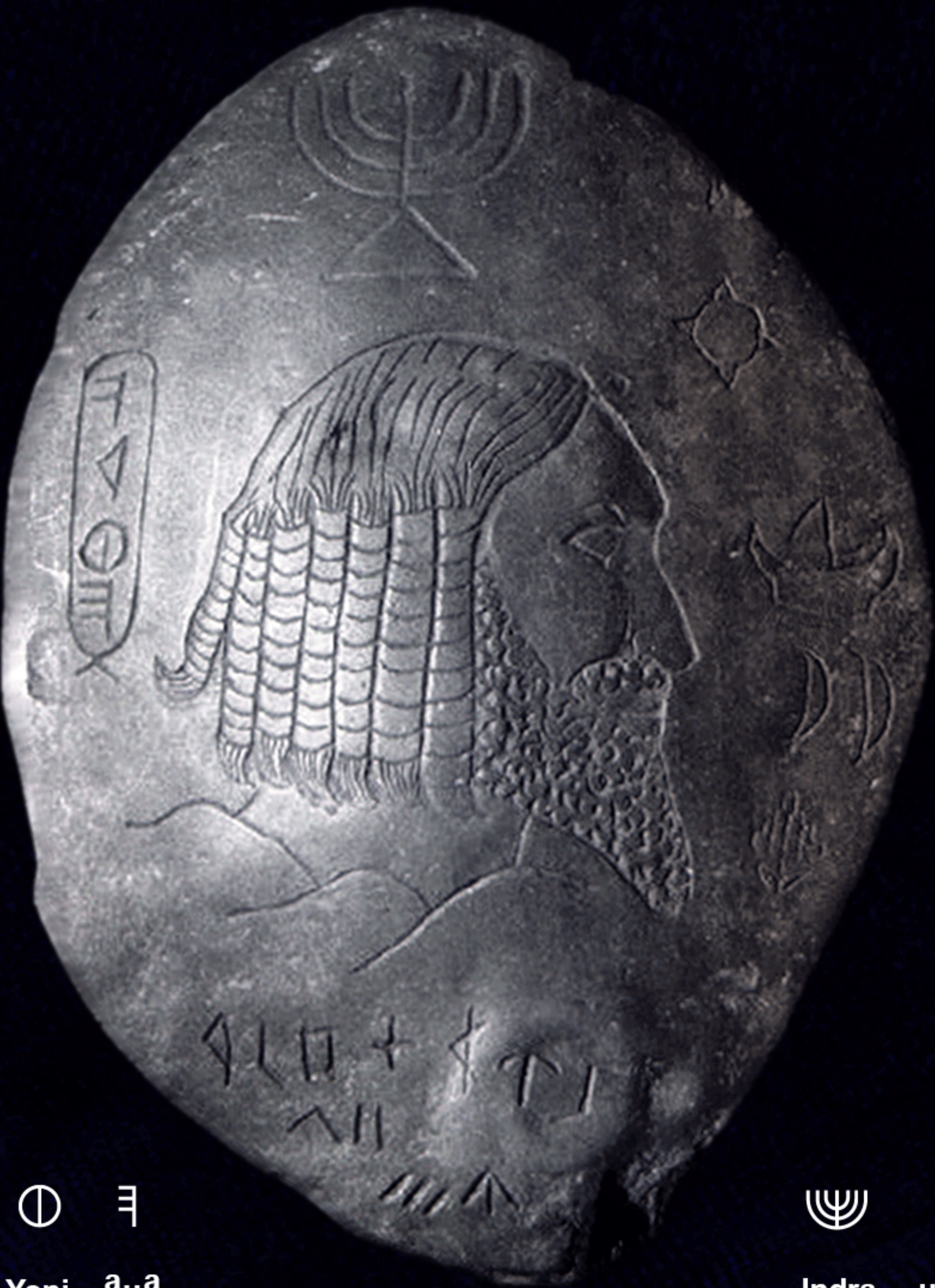
i si śu - us ^{a}i kar - as

also yours, whirring (of) their workings



a - ma ku ha

at that time, whereby giving



ꟻ ∢ ⦶ Ǝ

u ka Yoni $^{a}u^{a}$

Oh, what human races (reside) below

🕎 △

Indra upama

Jupiter, the highest

∢ L □ + ∢ ↑ L

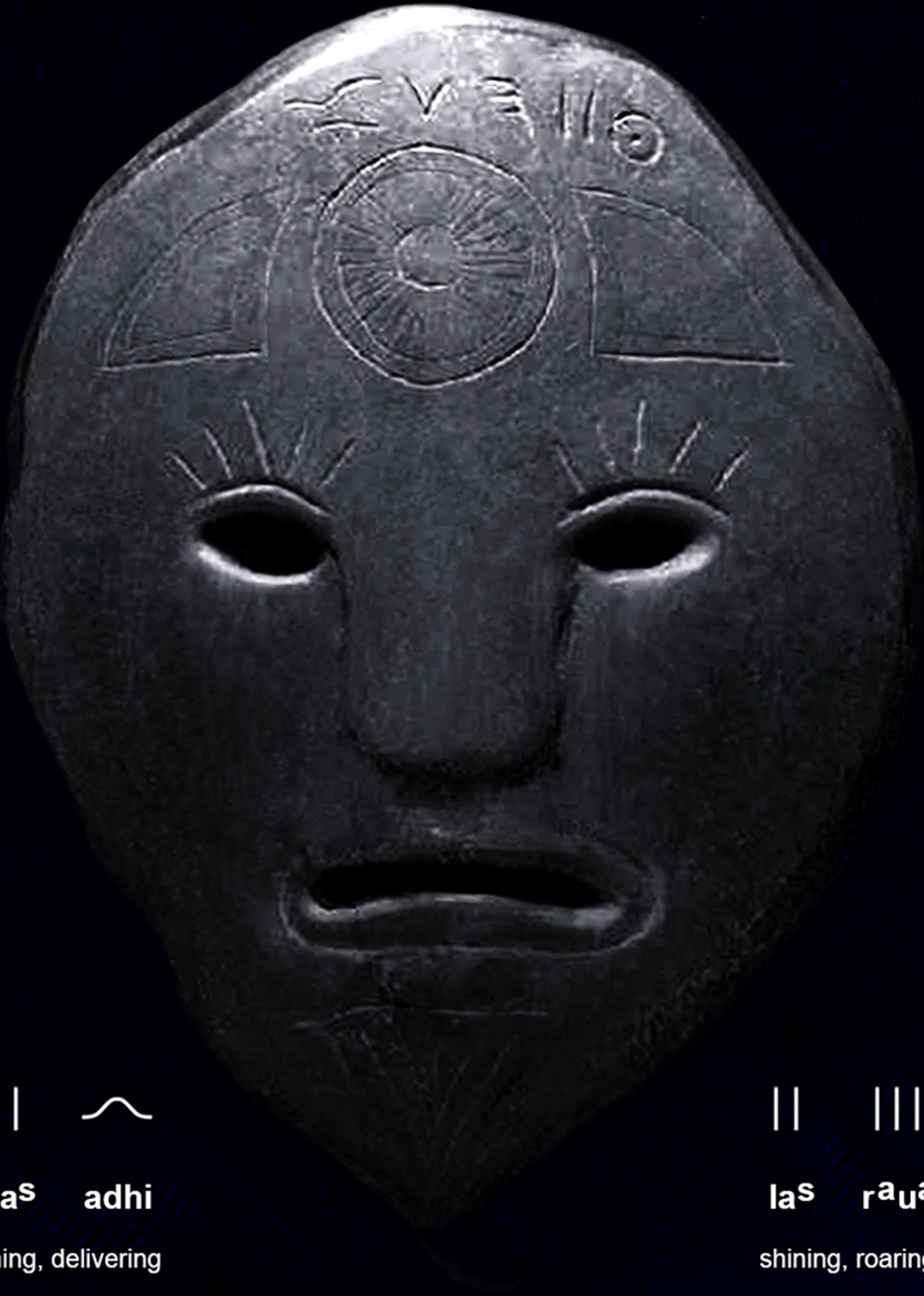
ka ha Indra si ma^{ha} kar - as ha

Whatever gives Jupiter, your great workings, these

∧ ‖ ☰ ↑

kar - ra r$^{a}u^{a}$ kar - as

Maker (of) thunderous workings



||| || ⌒

r^{a}u^a la^s adhi

roaring, shining, delivering

|| ||| ⌒

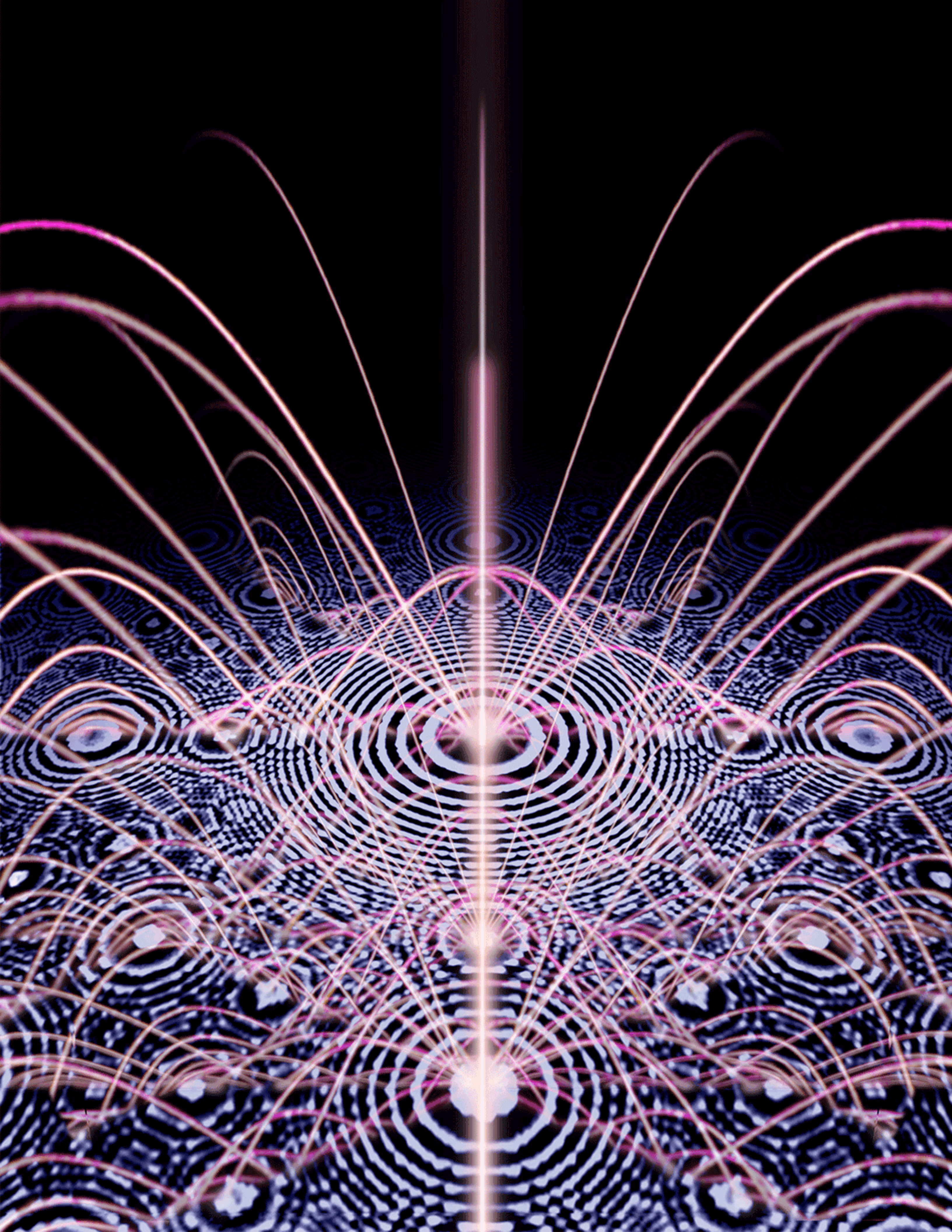
la^s r^{a}u^a adhi

shining, roaring, delivering

⌒ | V Ǝ || ⊙

adhi - as vi ^{a}u^a la^s nau

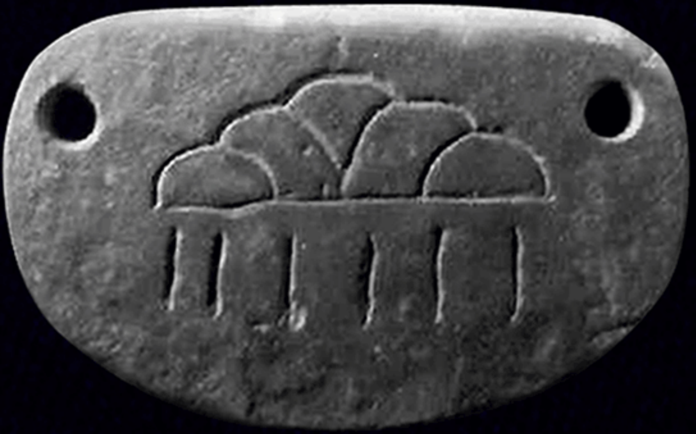
For delivering from below, shining spaceships



|||

r^{a}u^{a}

thundering



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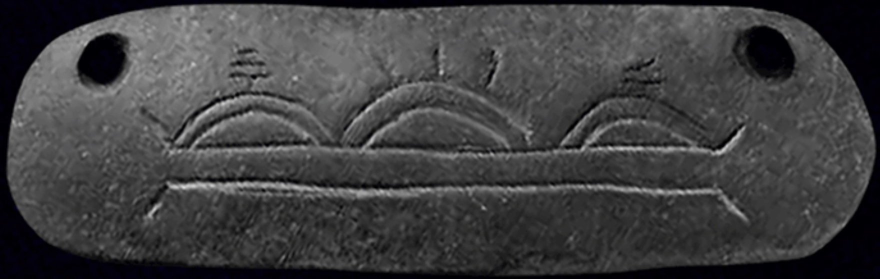
r^{a}u^{a}

thundering

王

Tridaśa

30 resonances



|||

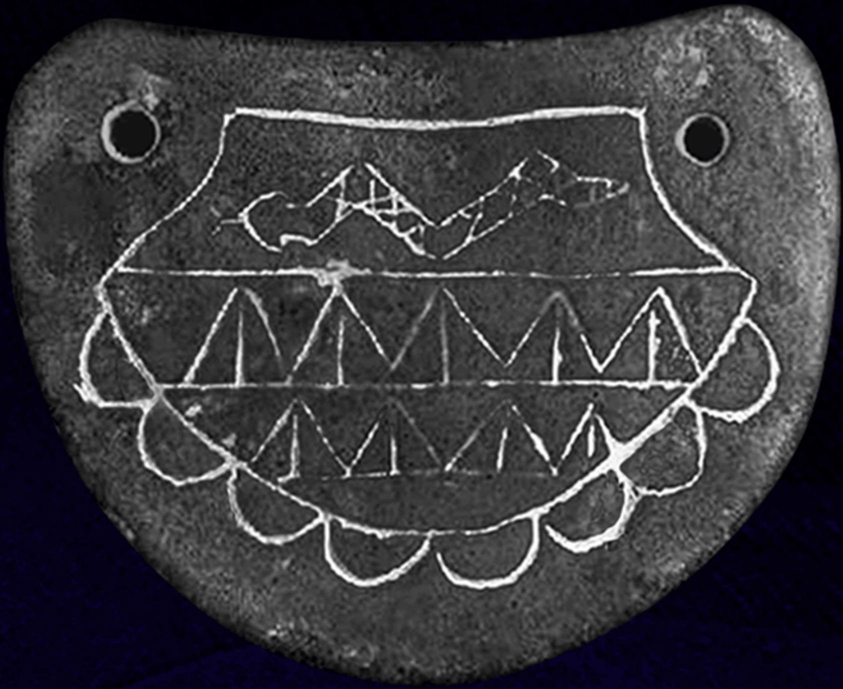
r^{a}u^{a}

thundering

↑

kar - as

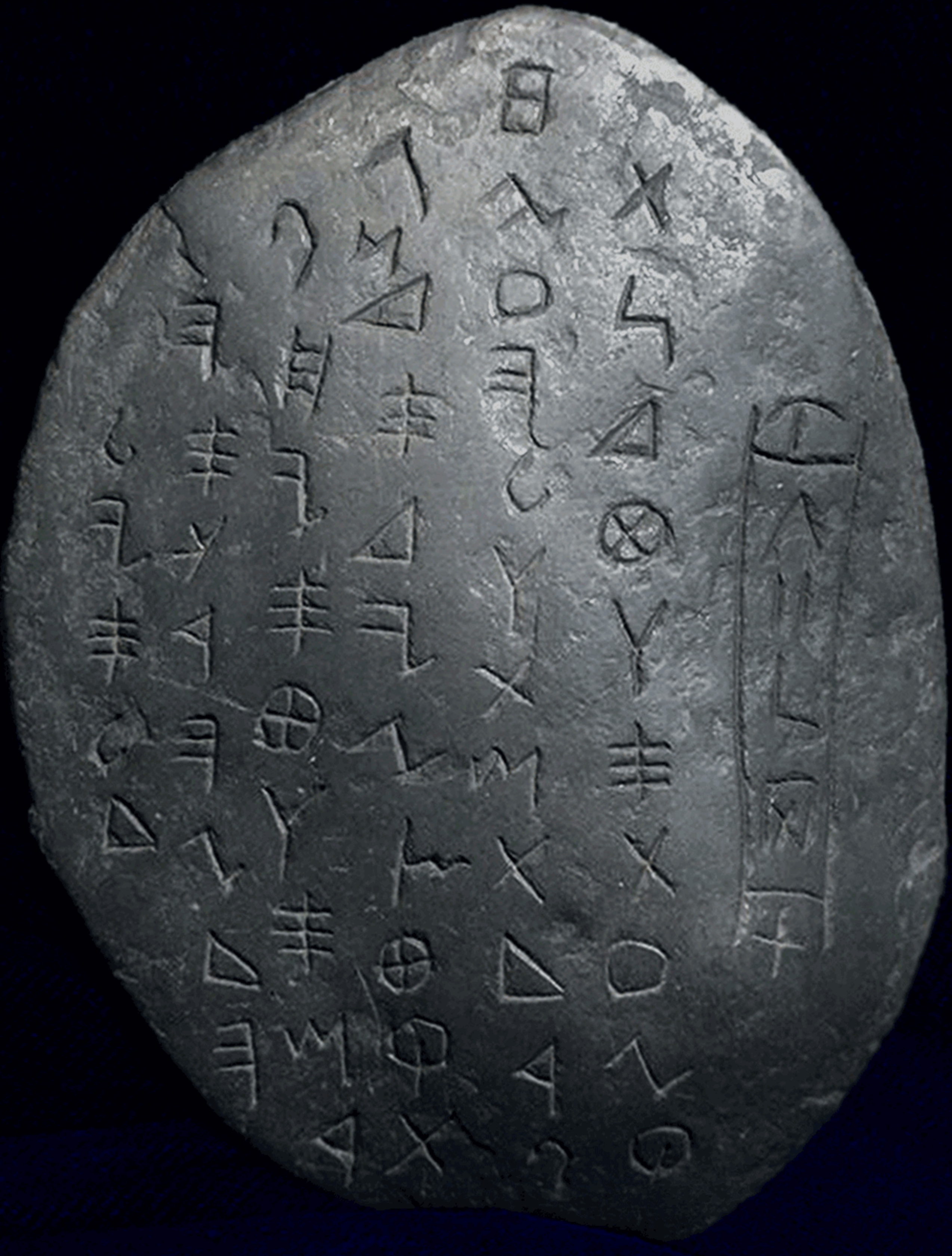
workings

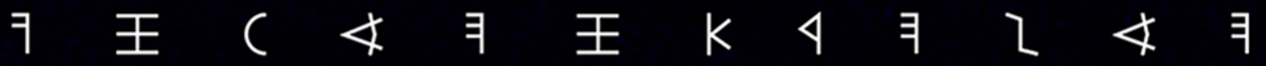


↑

kar - as

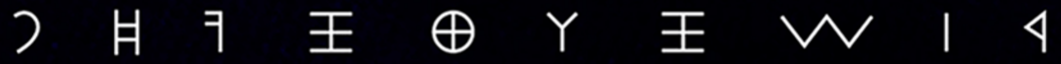
workings





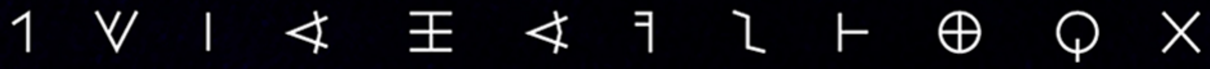
u Tridaśa mi ma $^{a}u^{a}$ Tridaśa at ka $^{a}u^{a}$ aśu ma $^{a}u^{a}$

Oh, 30 resonances (in a) waning state, ultra-low 30 resonances and what underlies life, being below,



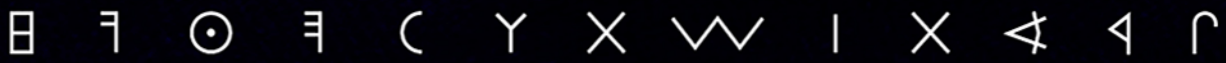
ri^{s} ara u Tridaśa cakra mu Tridaśa plava - as ka

displacing magma, oh 30 resonances, the era (of) diminishing 30 resonances, flooding of what



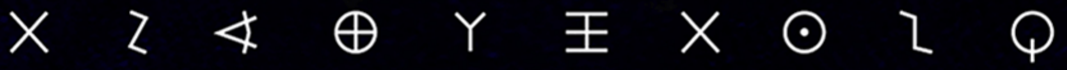
śu vá - as ma Tridaśa ma u aśu a cakra Indu ta

state (of) good will, the state (of) 30 resonances, oh life and the celestial wheel, Moon the



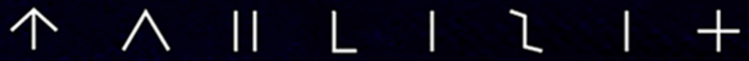
ura u nau $^{a}u^{a}$ mi mu - ta plava - as ta - ma ka pi

broad, oh the spaceships (of) below reducing, (as) impelled by the Deluge, what darkness following



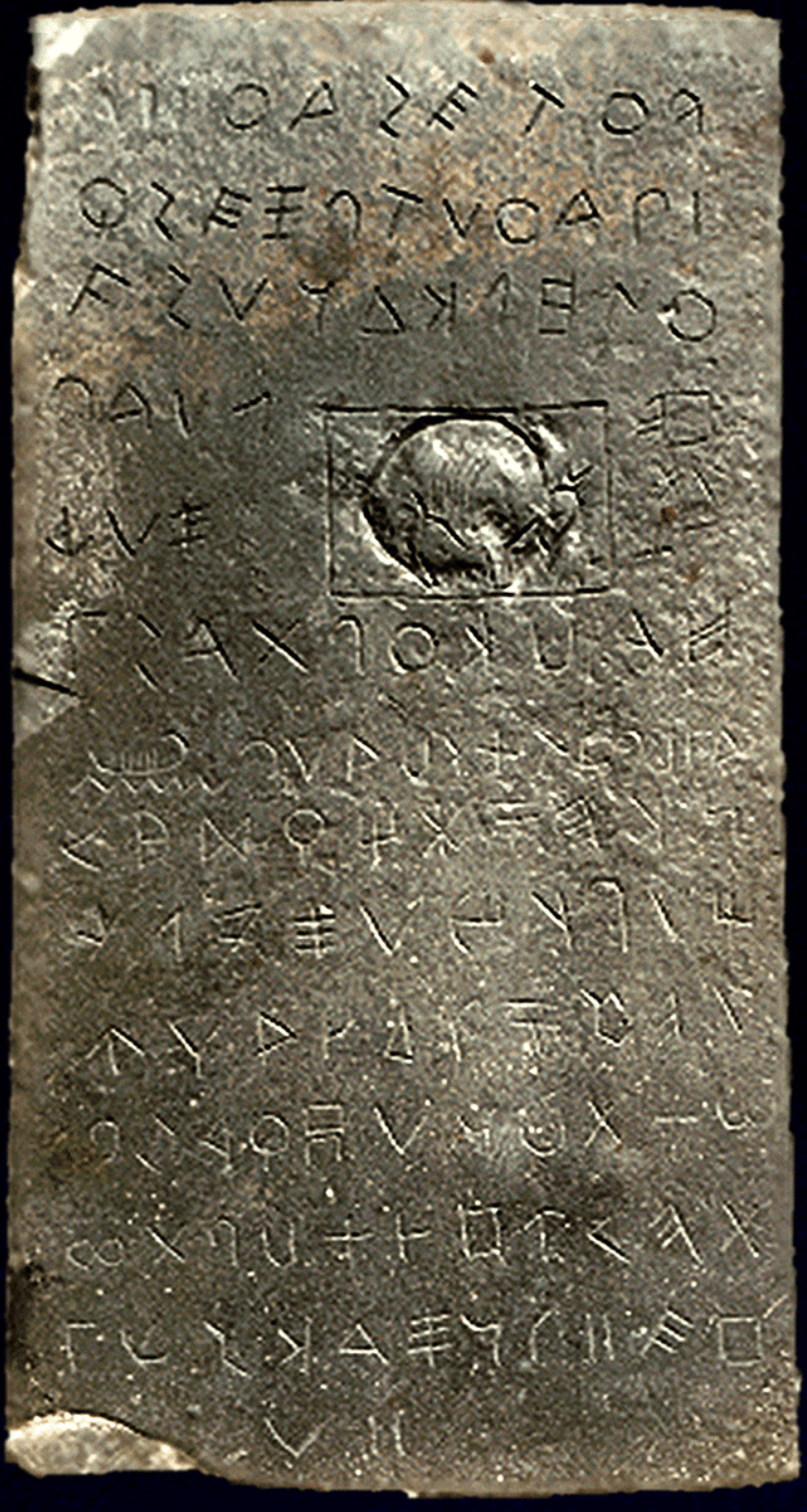
ta - da ma^{i} cakra mu Tridaśa ta nau aśu Indu

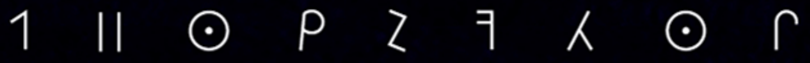
that time (of) my era's cessation (of) 30 resonances, the spaceships (of) life, the Moon.



kar - as kar - ra - ha as aśu - as si

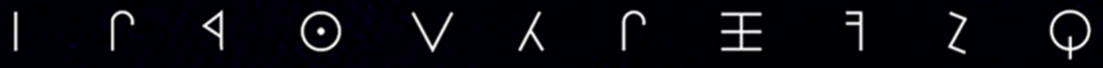
Workings (of) the Creator of lives, yours.





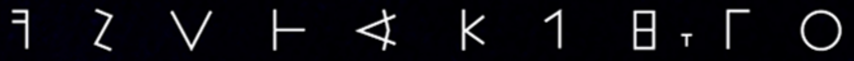
śu - ra nau ku - da u - cca nau pi

Hero-ship, where high-built spaceships after



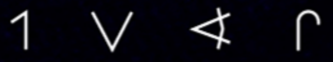
as - p$^{ha}{}_{i}{}^{a}$ ka nau vi - ca pi Tridaśa u - da^{k} Indu

construction, whichever spaceships, wavering about the 30 resonances (of) the northward Moon,



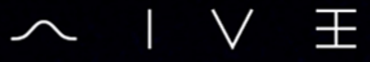
u - da^{k} vi a - ma āt śu ura i - nnu

northward through night and swelling broadly Moon.



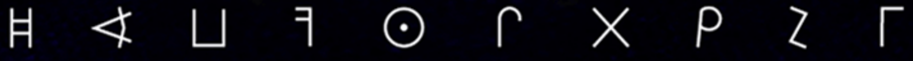
s^{a}u - vi - ma pi

Soma beverage being after



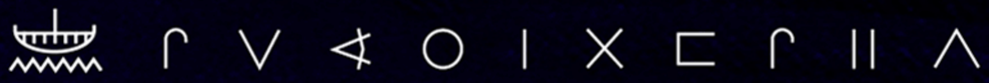
adhi - as vi Tridása

for delivering from the 30 resonances,



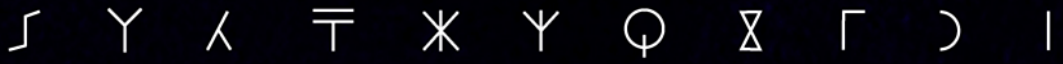
ala^{m} má - sá u nau ^{a}pi - ta ku - dha $^{\bar{a}}{}_{i}{}^{t}$

enough time, oh ship has gone wherefrom it started,



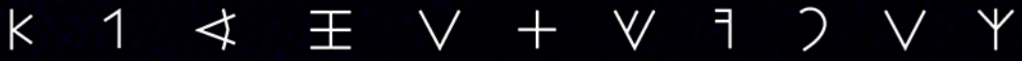
nau pī vi ma - nu as - ta - ra pī - ra - kara

(seafaring) ship abounding in men, archers plenty



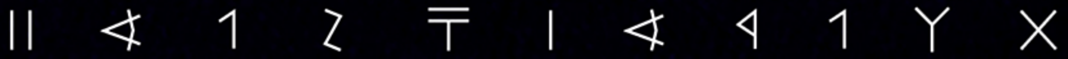
aśu mu - ca^{s} sthā - ti tri Indu Budha i^{s} - is as

rapid dispatching, enduring 3 months, Mercury, Lord being



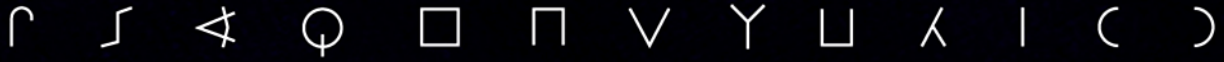
āt s^{a}u - ma Tridaśa vi - śi - va u - p^{a}i^{t} vi tri

and Soma, 30 resonances, all-endowing through 3-fold,



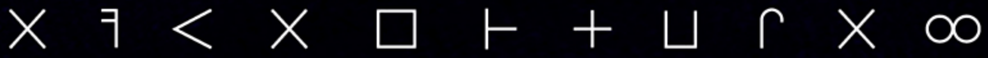
ra - ma śu - ddha sthā as - ma - ka śu - mu - tha

wealth spotless remaining ours, well-fastened



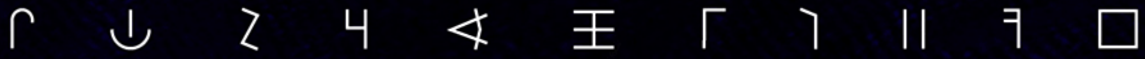
pi - aśu ma Indu Indra - pa vi mu sa - ca - as mi - is

after life ours, Moon (and) Jupiter protecting without stopping, for achieving synchrony.



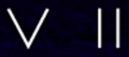
ta u na - tha Indra a - si sa pi - ta tesam

Endowing, Oh, chief Jupiter you are the father of those



$a_{i}a$ ás - is da - aiva ma Tridasá in - di - ra u Indra

going (for) the delight (of) the divine state of 30 resonances, Jupiter, Oh, Jupiter:



vi - ra

Hero!

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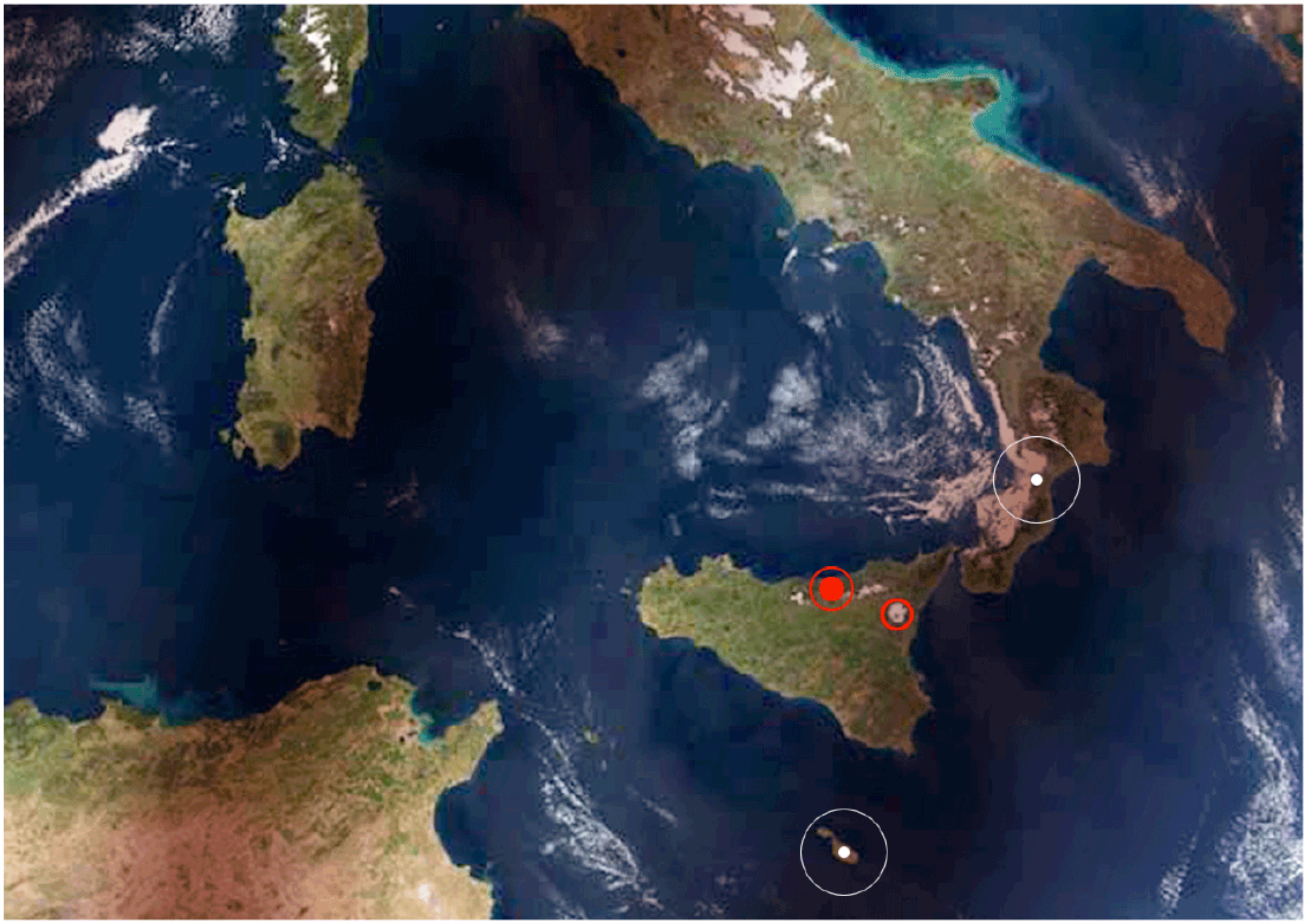
3

Mediterranean Texts

Mediterranean Texts



Distinct traces of the origin of all ancient hieroglyphic languages are perpetually emerging from the depths of large cave systems and from layers of soil deposited over ten thousand years ago. Careful investigation of physical remains left by Paleolithic cultures from every inhabited landmass reveals a wealth of artistic creativity that complimented a profoundly scientific worldview that was eloquently expressed in passages of pictographic script that can only now be understood in their proper context.

Only in the last few decades have multiple dramatic archeological discoveries in the Mediterranean region provided exquisite examples of inscribed artworks presenting spiritual perspectives from that far removed era. Throughout these texts, the status of infrasound resonance of the Sun, Earth and Jupiter are directly linked with the Great Pyramid, built by Atlantean engineers approximately 73,000 years ago.[1]

Analysis of the global distribution pattern of ancient pyramids, megaliths and sacred sites in all parts of the world have revealed their specific alignment in accordance with the foci of nonlinear standing waves transduced by the Great Pyramid in the ultra-low frequency range of the human heartbeat.[2] This complex alignment also holds true for the geopositions of all Paleo-Sanskrit habitation sites discovered thus far in the Mediterranean region, especially on the Island of Malta and in nearby Calabria, Italy.

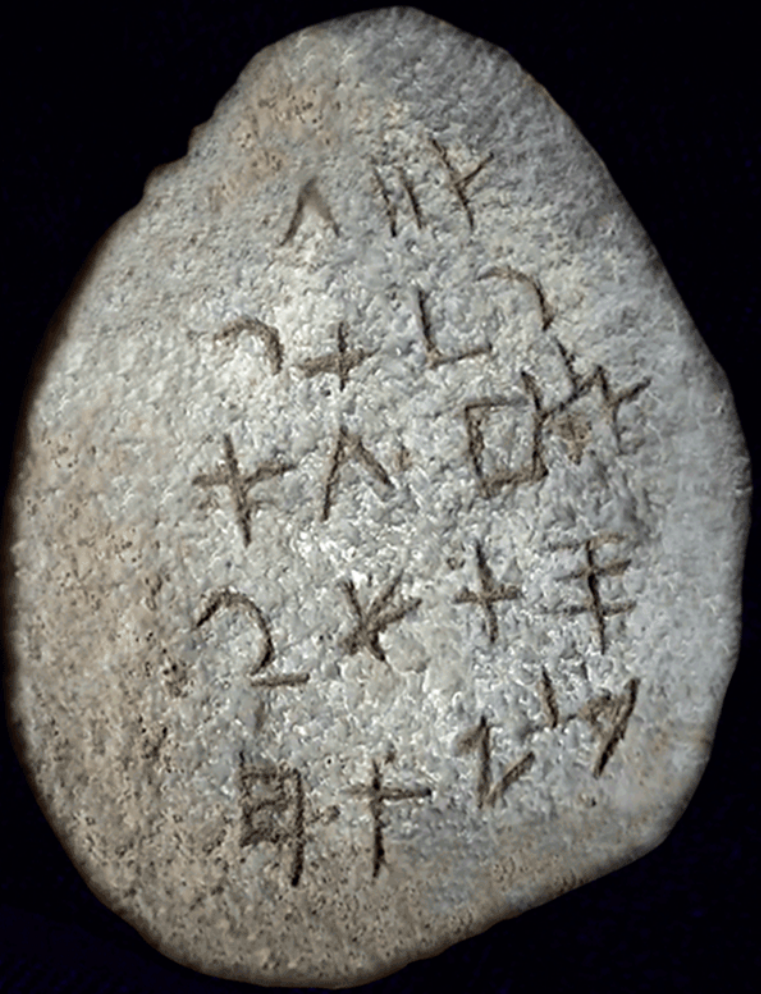
Planetary infrasound resonance is focused by the Great Pyramid into radial bands at Fibonacci intervals, as spherically mapped using the quadratic function [$z_{n+1} = z_n^2$].[3] The resonant infrasound band along the 4.3–4.6% distance from the Great Pyramid influences Sicily's Mt. Etna volcano and also has induced the spontaneous combustion of all electrical devices in nearby Canneto di Caronia, Messina (in red, above).

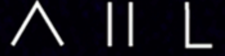
The Islands of Malta and Gozo (36.10°N 14.10°E) are located 1,091 miles from the Great Pyramid, a distance that comprises 4.4% of the Earth's mean circumference distance. These islands are famous for a network of exquisitely hewn subterranean chambers and interconnecting tunnel systems that stretch for many miles below the limestone bedrock. Huge stone vaults containing unusual skeletal remains attest to genetic enhancement techniques using focused infrasound during fetal development, reflecting a strong maternal culture in which feminine energy was recognized as the primary Creative force, as exemplified by the Great Pyramid inscription: *"From masculine, thundering granting feminine".*

Of several stone and ceramic tablets found on this small Mediterranean island, and on the reefs just offshore, an image of only one engraved stone has been published as an online video.[4] The oval-shaped stone tablet is quite flat, and very hard, and presents 20 glyphs separated into 5 lines of text that can be read from left to right as: *karaha ris si ha ris si kar Indra vai-as-va ris-as ma si tridasa dura i asu va-as.* Translation of the tablet according to the Schildmann decipherment provides the lamentation (opposite):

> Creator, diminishing your presence, reducing your action Jupiter, entirely, for diminishing are your 30 resonances, malevolent also, life's will is.

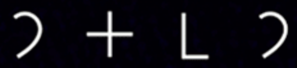
This statement repeats the same profound lamentation echoed throughout the many known collections of advanced Archaic Sanskrit works from the Paleolithic era, uncovered on all continents of the world and most explicitly expressed in thousands of stone texts from the Illinois cave archive. The maker(s) of the Malta stone tablet offer the precise terminology of Vedic science to specify an advanced concept related to the infrasonic function of the Great Pyramid that is not common knowledge at present.





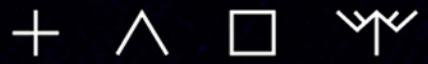
kar - ra - ha

Creator,



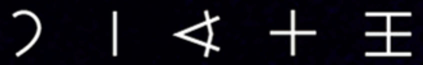
ri^{s} si ha ri^{s}

diminishing your presence, reducing



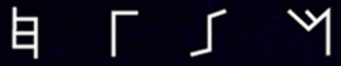
si kar Indra va^{i} - as - va

your action Jupiter, entirely,



ri^{s} - as ma si Tridaśa

for diminishing are your 30 resonances,



dura i aśu va - as

malevolent also, life’s will (is)

The largest collection of Paleo-Sanskrit artifacts known from the Mediterranean region was discovered accidentally in Calabria, Italy in 1971, near the hilltop town of Girifalco in Valle della Caria. A prolonged deluge of the area had caused severe erosion, with resulting landslides uncovering ancient relics that have become an intriguing and *officially unacknowledged* addition to the history of the Caria region.

The ancient remains were revealed as layers of soil were torn open like wounds on the land, having been seen by one of the first people to survey the landslide area. Inspection of the degraded hillsides was conducted for damage assessment by local lawyer Mario Tolone Azzariti, whose keen eyes spotted a limestone sculpture, one of many that would eventually be disinterred from the newly exposed site.[5] Azzariti recovered the large stone object and cleaned off the red soil to expose the life-size features of a woman's head, enclosed in a strange angular helmet inscribed with pictograms for *the Sun* and *the Tree*.

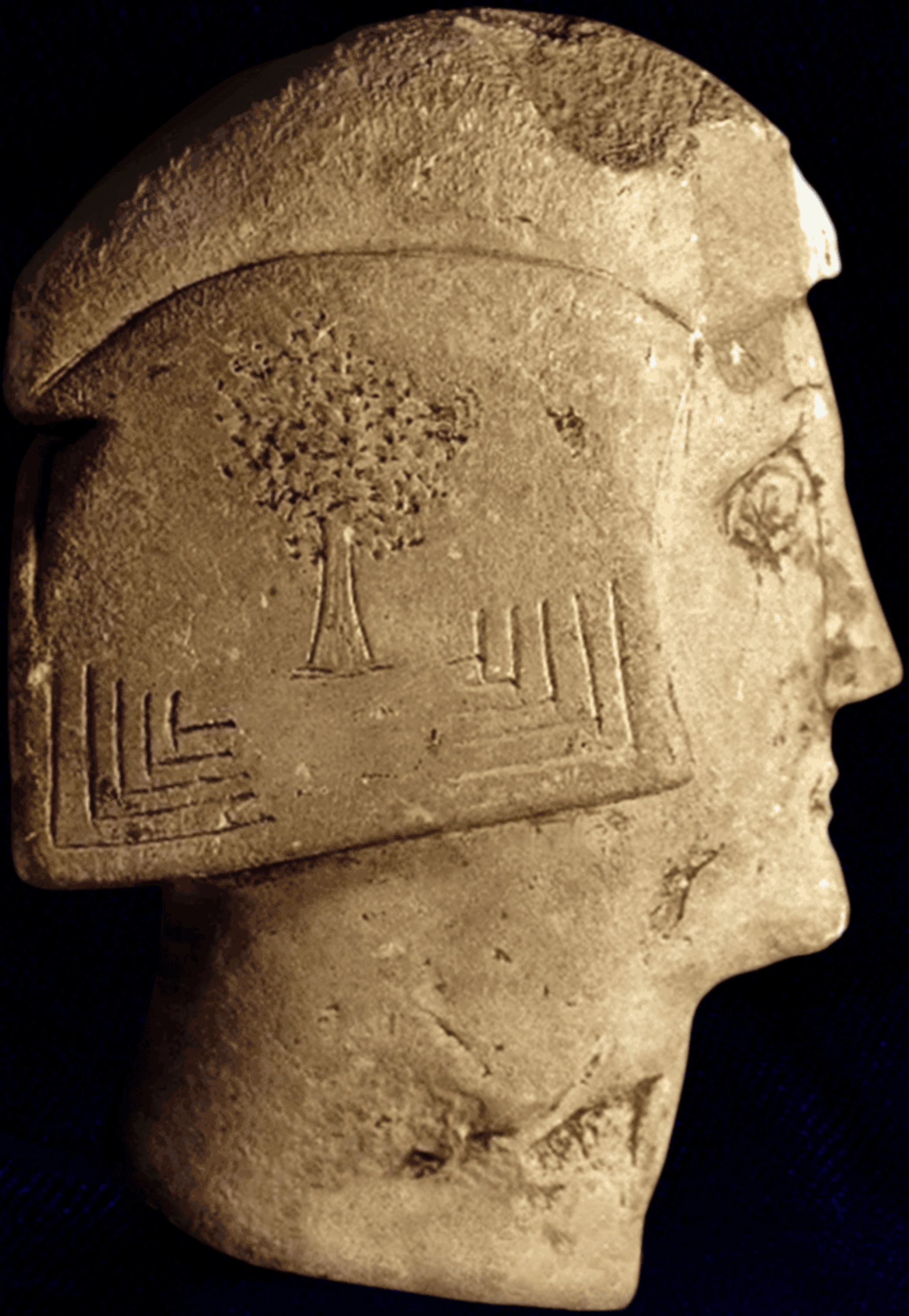
After three decades of perseverance, planning and excavations without municipal financial support, Azzariti has recovered a few hundred items, many of which are inscribed with clearly defined lines of Paleo-Sanskrit text, now displayed in a modest museum in Girifalco, Italy.[6] A video tour of the museum display presents dozens of stone axes, blades, loom weights and figurative sculptures, in addition to many fragmented ceramic tablets, cones and disks that have been painstakingly reassembled.[7]

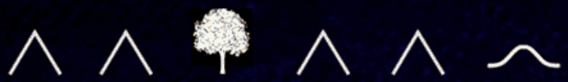
The excavation site near Girifalco in Valle della Caria, Italy (38.82°N 16.40°E) is 1,037 miles from the Great Pyramid, or 4.2% of the Earth's mean circumference. This location provides for efficient reception of infrasound standing waves used to enhance consciousness and provide constant electrical power.

The initial discovery of the life-size limestone representation of the head of a woman wearing an unusual helmet shows technological features. Inscriptions confirm the psychoacoustic purpose of such helmets, made from resonant metal alloys with geometric forms that effectively focus infrasound waves for pineal synchronization.[8] The helmet's right side bares the votive phrase: kar kar kar... Adri kar kar kar... adhi – "Works (of) the Tree, works... delivering". A complimentary text inscribed on the left side of the helmet reads: kar kar kar... Svar kar kar kar... adhi –"Works (of) the Sun, works... delivering" (overleaf).

These Paleo-Sanskrit statements reflect an awareness of the beneficial infrasonic influence of tall trees upon human beings also preserved in the Vedic traditions of Siberia, as expressed by the forest sage Anastasia.[9] The same profound knowledge of life force was expressed by the sage and healer known as Jesus, recorded in Aramaic texts comprising *The Essene Gospel of Peace*, entitled *'The Holy Streams'*:

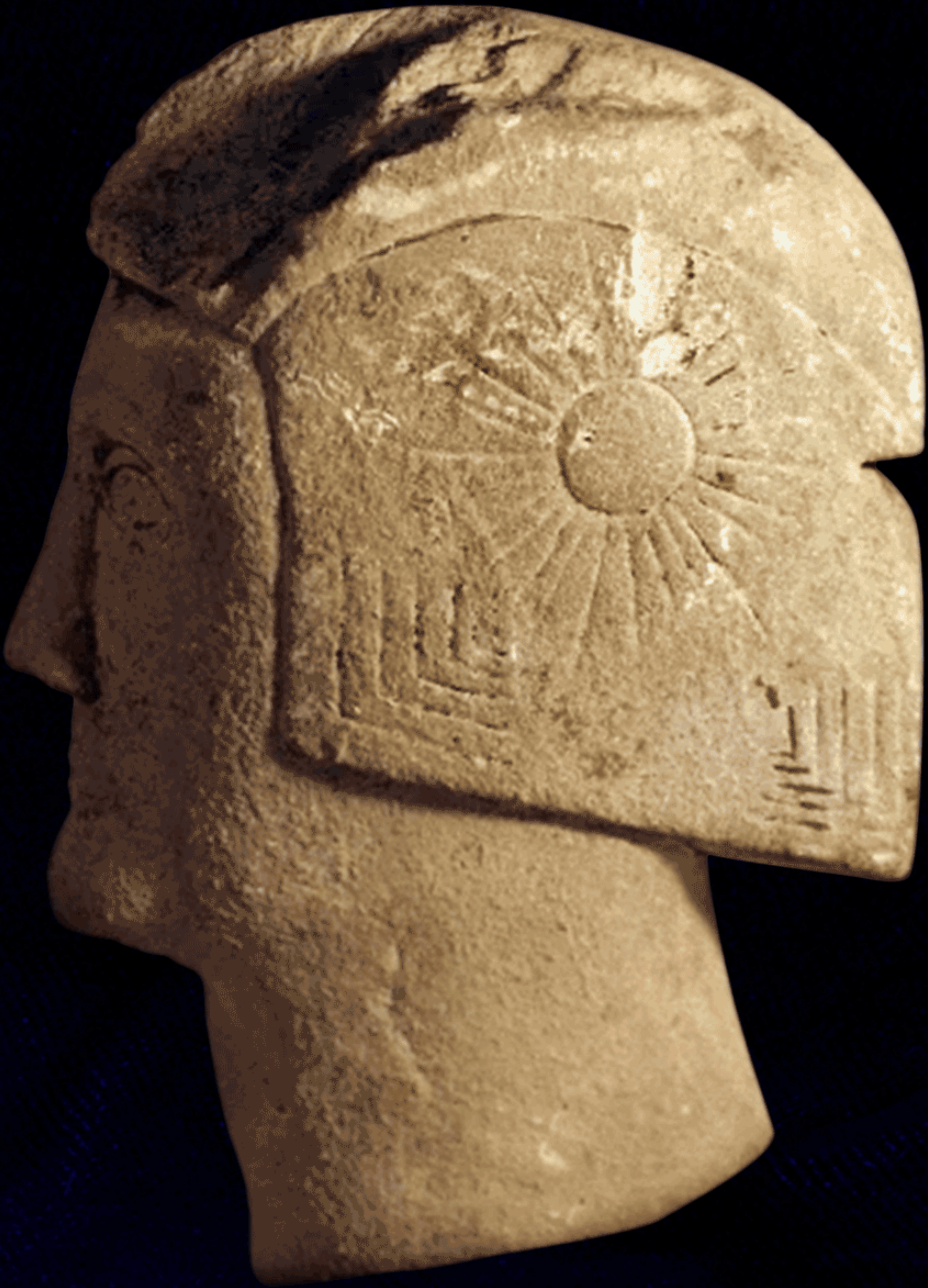
> Now in the hour before the rising of the sun, just before the angels of the Earthly Mother breathe life into the still sleeping earth, then do you enter into the Holy Stream of Life. It is your Brother Tree who holds the mystery of this Holy Stream, and it is your Brother Tree that you will embrace in your thought, even as by clay you embrace him in greeting when you walk along the lake shore. And you shall be one with the tree, for in the beginning of the times so did we all share in the Holy Stream of Life that gave birth to all creation. And as you embrace your Brother Tree, the power of the Holy Stream of Life will fill your whole body, and you will tremble before its might. Then breathe deeply of the angel of air, and say the word "Life" with the outgiving of breath. Then you will become in truth the Tree of Life which sinks its roots deep into the Holy Stream of Life from an eternal source. And as the angel of sun warms the earth, and all the creatures of land and water and air rejoice in the new day, so will your body and spirit rejoice in the Holy Stream of life that flows to you through your Brother Tree.
>
> And when the sun is high in the heavens, then shall you seek the Holy Stream of Sound. In the heat of noontide, all creatures are still and seek the shade; the angels of the Earthly Mother are silent for a space. Then it is that you shall let into your ears the Holy Stream of Sound; for it can only be heard in the silence. Think on the streams that are born in the desert after a sudden storm, and the roaring sound of the waters as they rush past. Truly, this is the voice of God, if you did but know it. For as it is written, in the beginning was the Sound, and the Sound was with God, and the Sound was God. I tell you truly, when we are born, we enter the world with the sound of God in our ears, even the singing of the vast chorus of the sky, and the holy chant of the stars in their fixed rounds; it is the Holy Stream of Sound that traverses the vault of stars and crosses the endless kingdom of the Heavenly Father. It is ever in our ears, so do we hear it not. Listen for it, then, in the silence of noontide; bathe in it, and let the rhythm of the music of God beat in your ears until you are one with the Holy Stream of Sound. It was this Sound which formed the earth and the world, and brought forth the mountains, and set the stars in their thrones of glory in the highest heavens. [10]





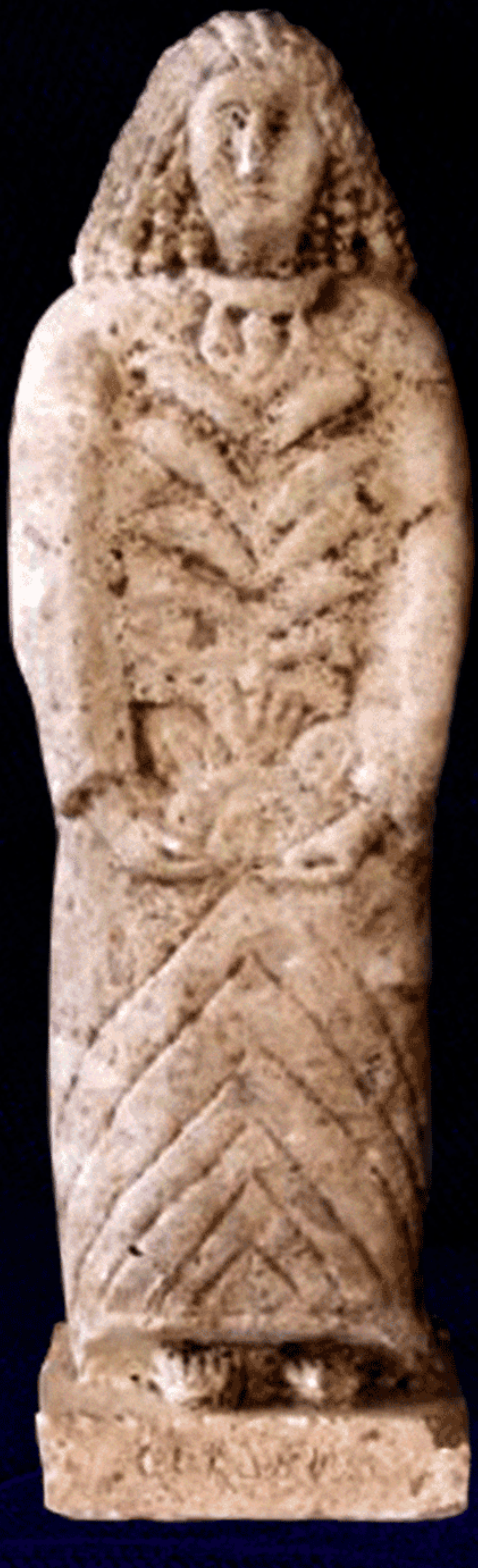
kar kar Adri kar kar adhi

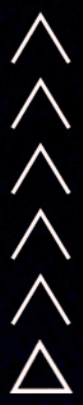
Works (of) the Tree, works delivering



∧	∧	☼	∧	∧	⌒
kar	**kar**	**Svar**	**kar**	**kar**	**adhi**

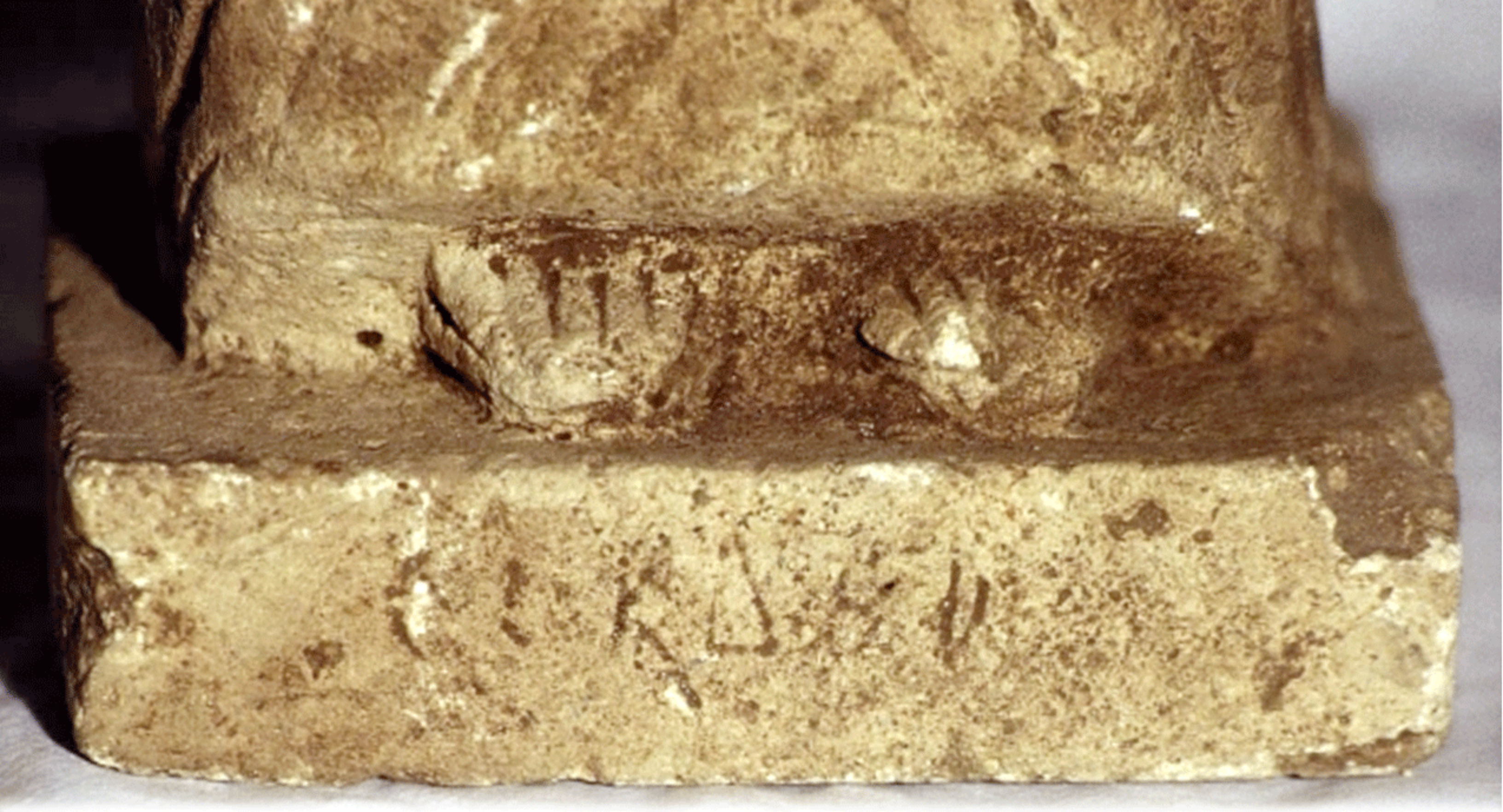
Works (of) the Sun, works delivering

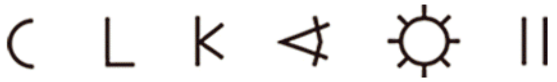




kar kar upama

Works (of) the highest





mi ha at - ma Svar la^{s}

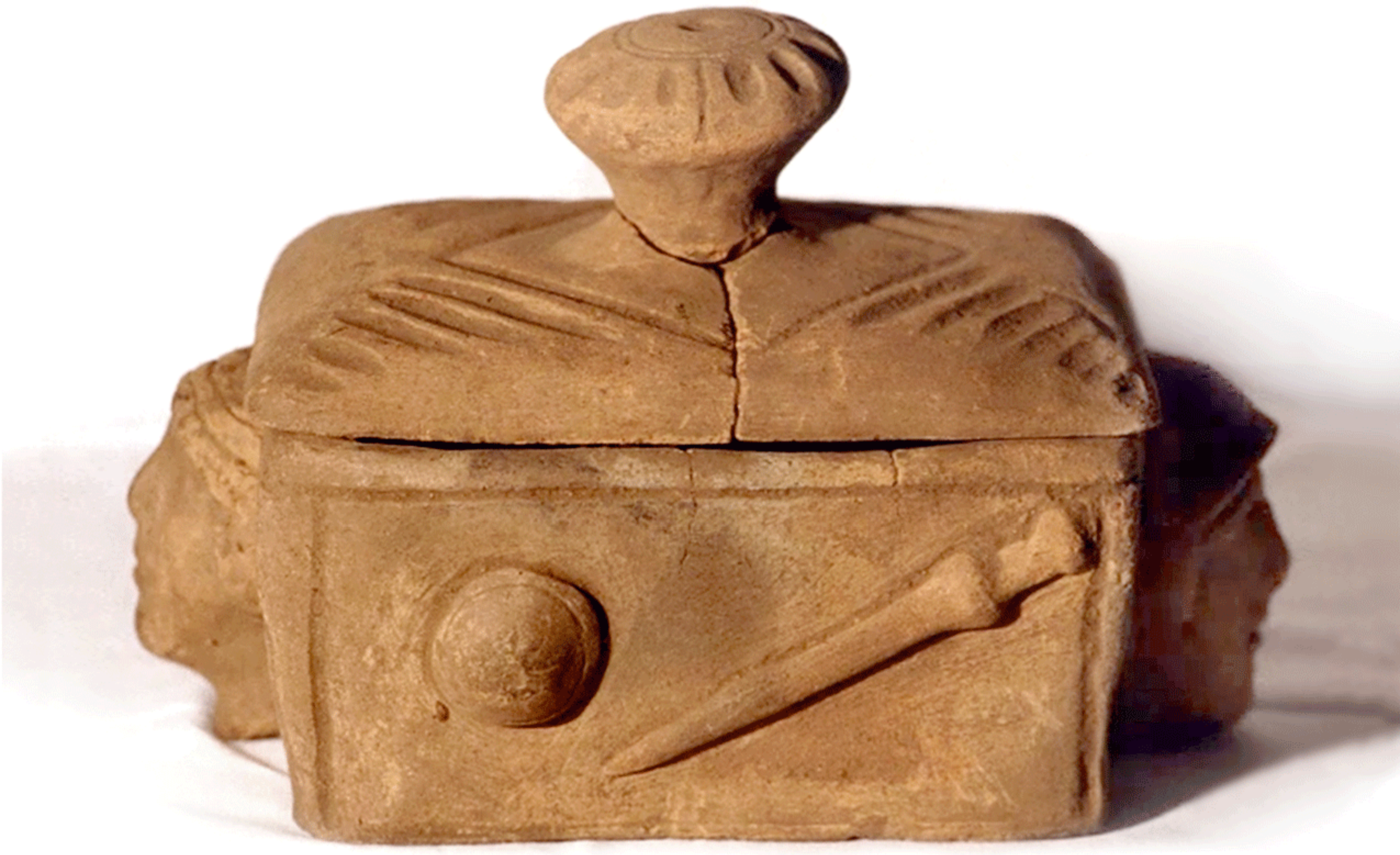
Diminishing those under your control, the Sun shining

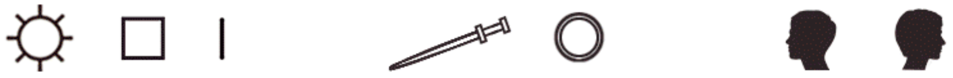
Among hundreds of Paleolithic artifacts from Caria, the largest stonework discovered thus presents a female figure with long curly hair and a long dress standing in a balanced, symmetrical pose, holding a clump of earth in her hands. The leafy stalk of a small plant rises from the soil as a feminine symbol of growth and fertility, and closely associated with the beautiful symmetry of resonant standing waves.

Below the plant, the patterning of the long dress present a vertical series of repeating *'kar'* glyphs for 'works', rising above the triangular *'upama'* glyph for 'the highest', representing the Great Pyramid. Referring to the vitalizing electro-acoustic function of the pyramid, the patternwork in the dress of the figure reads: *kar kar kar kar kar upama* –"Works of the highest" (opposite). The same vertical pictographic glyph group is engraved on a ceremonial calcite axehead from the Illinois cave archive that fluoresces brilliantly under ultraviolet light, as does the calcite-rich limestone of the Caria figure itself.

This sculpture visually expresses an Atlantean scientific and cultural awareness of the beneficial influence of infrasound resonance, bioelectrically enhancing the vitality, fertility and growth rates of plants, animals and human beings alike. A rough inscription on the front of the square base of the sculpture reinforces this interpretation of the highly advanced message expressed in the artwork, presenting 6 glyphs that read: *mi ha atma Svar las* –"Diminishing those under your control, the Sun shining" (above), identifying the offset status of planetary resonance as diminishing its beneficial action.

Surface texturing and rendering of the stonework's low relief suggest the piece was not carved from natural quarried stone. As with many other stone products of Atlantean origin, this sculpture appears to be *synthetic limestone*, having been mixed, poured and thermoset by a controlled chemical reaction within the mold. The limestone's exact density and composition may confirm its synthetic origin, while the plasticity of forms suggests the piece was sculpted in clay and cast in a simple 2-piece waste-mold.





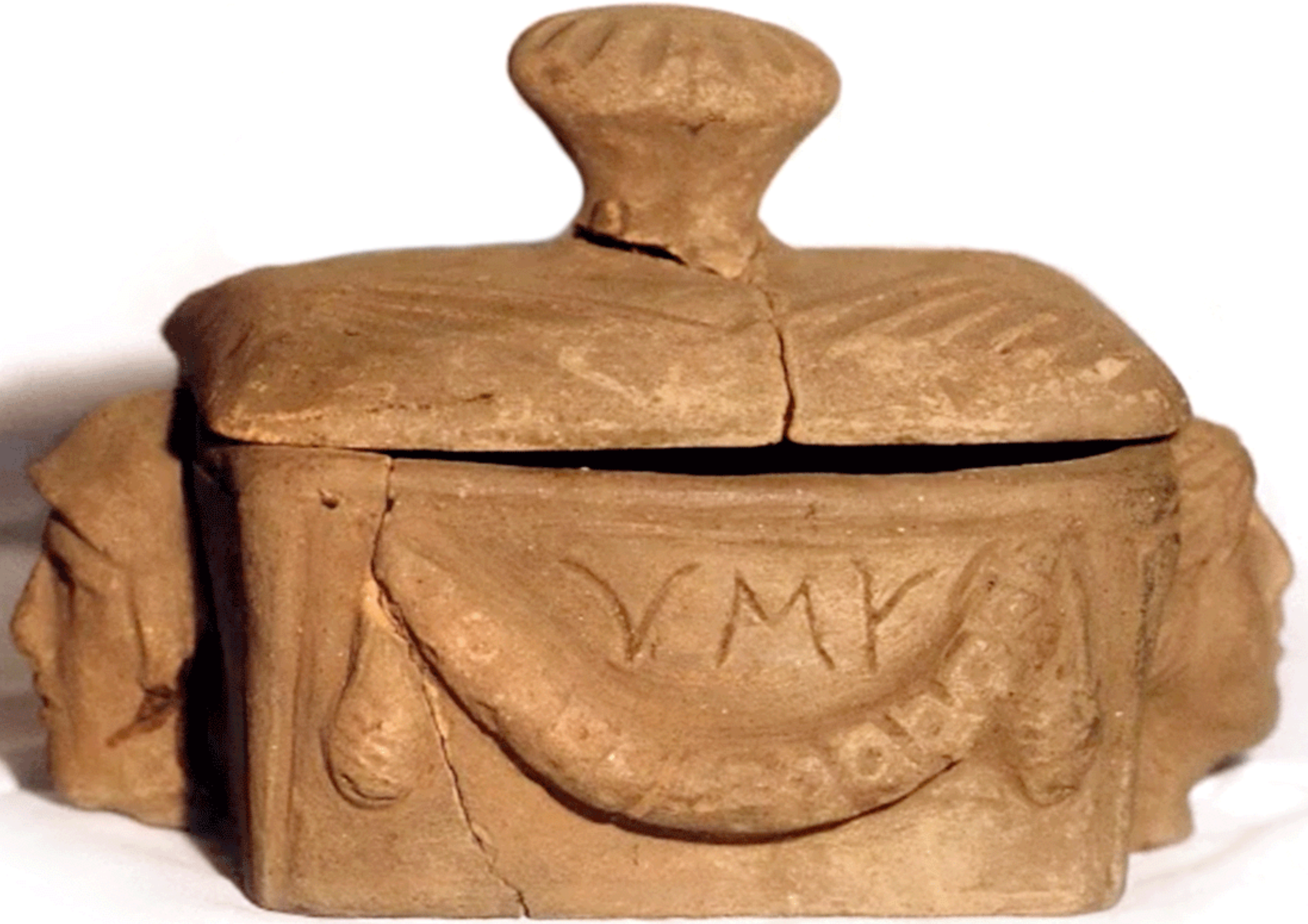
Svar Indra - as	**dhara phala**	**nara nari**
For the Sun (and) Jupiter:	sword (vs.) shield,	man (vs.) woman,

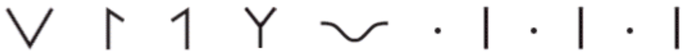
Enigmatic phrases used by Atlantean sculptors in Italy over 10,000 years ago reflect an advanced cosmological perspective that merges seamlessly with ancient hymns from the Vedas and Upanishads of India. Paleo-Sanskrit passages were also embedded in the design of practical ceramic objects.

The detrimental influences of planetary resonance upon human consciousness were expressed in high relief covering the visible surfaces of a square ceramic box with a fitted lid (above). The lid's mushroom-shaped handle is incised with the Sun glyph, while the square lid displays a large incised square with lines in four directions that together form the phrase: *Svar Indra-as* –"For the Sun and Jupiter".

The sides of the box juxtapose pictographic glyph pairs that continue the statement that begins on the lid. Clearly denoting armed conflict between human groups and domestic conflict between the genders, the glyph pairs read: *dhara phala* –"sword (vs.) shield", and *nara nari* –"man (vs.) woman".

The reverse side of the square ceramic box presents a pictogram in relief below a clear line of glyphs (opposite). The dominant *adhi* glyph meaning 'delivering' has been inverted, and along the full length of its curve is a repeating series of glyph pairs, a dot signifying the number '1' and a line representing the '*as'* glyph, meaning 'for'. Thus the repeating glyph pairs read: "for the one, for the one, for the one..."





vi śu - us mu adhi • as • as • as

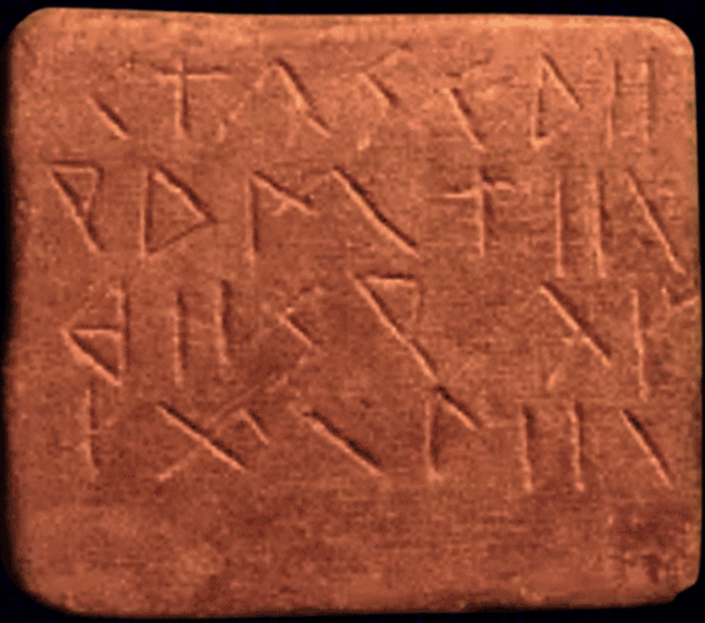
from the whirring stopping delivering for the one, for the one...

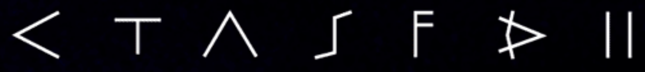
When combined with the surmounting line of glyphs, this panel reads: *vi su-us mu adhi • as • as • as* – "from the whirring stopping delivering for the one, for the one..." (above). This statement echoes other texts from Caria in referencing the malevolent action incurred by the greatly diminished state of resonant infrasound whirring from the Sun and Jupiter. This final panel completes the full explanatory statement:

> For the Sun and Jupiter: sword vs. shield, man vs. woman, from the whirring stopping delivering for the one...

Understood within the proper framework of planetary resonance, this profound statement accurately identifies the root cause of all strife in our world *–from the quarreling of spouses to the warring of groups and nations alike–* as induced by the diminished state of planetary infrasound resonance. The depiction of water vapor falling as droplets on either side of the standing wave 'delivering' glyph also references the thick water vapor canopy once suspended aloft by the operation of the pyramid network. This text echoes powerful statements of the Maya descendant culture, as preserved and skillfully translated from original Maya glyphs into Spanish and English, and recently published as *The Pyramid of Fire Codex*:

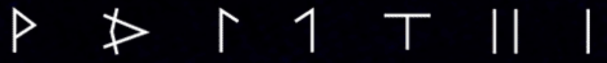
> Man does not will when he wars, loves and reaps; it is the rhythm of the great gods, the planets, that act over him and make him do. When man comprehends that by himself he can do nothing, then he can learn to serve the gods; so, he must become conscious of the rhythms of the gods.[12]





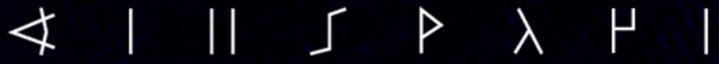
na a - kar aśu u ma ra

Not without action, life, oh status (of) granting,



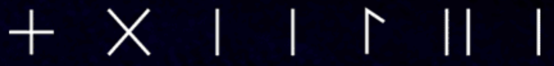
ka ma śu - us a - la^{s} - as

whatever the state (of) whirring, for not shining,



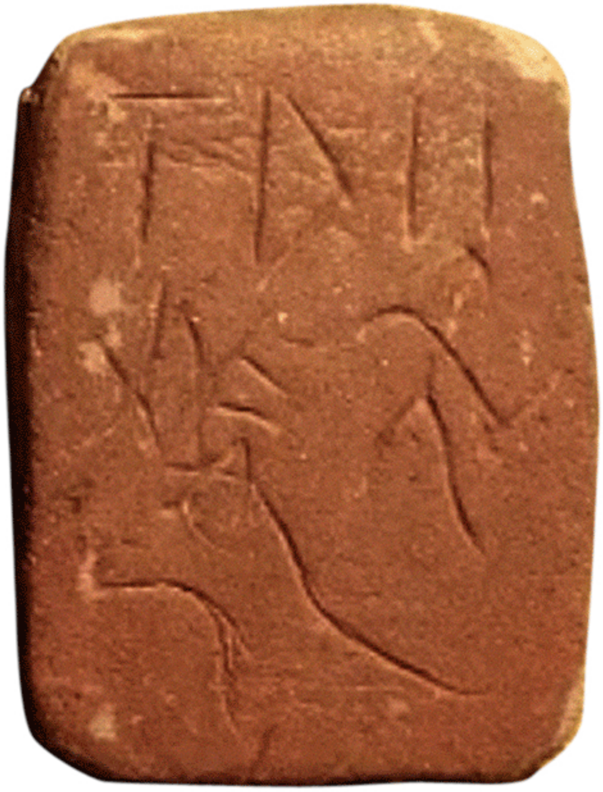
ma - as ra aśu ka ca aiva - as

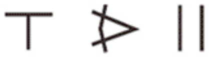
for (it) is granting life whatever thus for eternity,



si - ta - as as - śu - ra - as

for beauty from divinities





a - ma - ra

Immortal

Several other texts with profound laments preserved in the Caria museum collection closely reflect the enigmatic sentiments expressed in the Illinois cave archive texts. A variety of terracotta tablets and mandalas have been recovered at Caria, the largest of which were carefully reassembled from dozens of fragments, preserving precious inscriptions that elucidate our deeper past.

A perfectly intact rectangular clay tablet presents four lines of glyphs that read from left to right (opposite), as supported by the staggered alignment of the characters on the left side of the plate. The votive passage reads:

na akar asu u ma ra ka ma su-us alas-as
ma-as ra asu ka ca aiva-as sita-as asura-as

Not without action, life, oh status of granting, whatever the state of whirring, for not shining, for it is granting life whatever thus for eternity, for beauty from divinities.

Once again, Schildmann's decipherment provides clear translations for key cultural phrases that closely reflect statements from Paleo-Sanskrit artifacts from other continents, altogether dwelling on the subject of the diminishing state of planetary infrasound resonance and detrimental effects upon consciousness and longevity.

Another classic Sanskrit theme that cannot be adequately understood outside the constructs of Vedic tradition is the notion of *reincarnation*, which appears on another clay tablet from Caria (at left). This depiction of a hunting scene with a man and a buck is surmounted by a three-glyph line reading: *amara* –"Immortal".

The ancient and widespread indigenous cultural acknowledgement of the continual reincarnation of all living organisms, each according to its own level of consciousness, reflects a broader awareness of the eternal transcendence of Spirit over the material body. Providing a deeper Vedic spiritual perspective, the text line above the pictograms denies a materialistic view of the close relationship of hunter and prey.

Several terracotta disks carefully delineated with octagonal mandala that reflect the structure of standing wave resonance, and have been inscribed with four sets of glyphs, still legible despite the passage of several millennia. The basic phrase reads: *karikr kar kar kar* –"Making tribute to triple works" (overleaf). A larger ceramic mandala disk has been inscribed with a lamentation that echoes the others (overleaf):

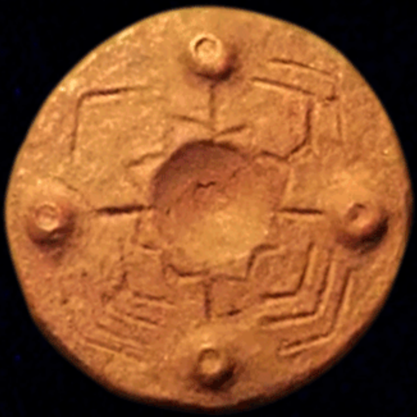
u atha-as vi ma as Indra vical kar si ra ma-as asu

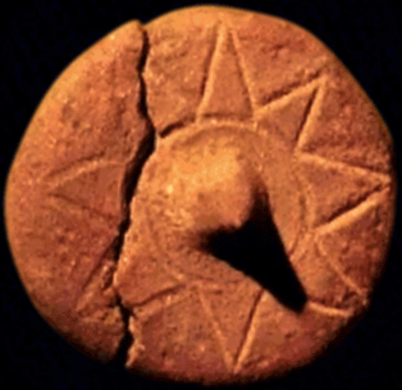
Oh, for how else from? For it is Jupiter, rescinding the action of your granting, for it is life.

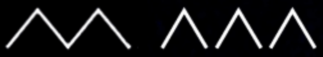
Further explanations are provided by the largest of the mandala disk texts, which expresses four clear statements concerning the malevolence induced by the dysfunction of the Great Pyramid and blackness of the subdued state of planetary infrasound resonance influencing our entire solar system (overleaf):

The workings of life's greatness granting the good of the highest one, whirring.
Whirring of the triple goodness, oh, for eternity, so also granting curses.
Not shining, Jupiter's action henceforth for not, for dwindling it is.
Speedy Messenger, aye, for also granting punishing workings, being of blackness.

This phrase references the deified planet Mercury, named the Speedy Messenger for it possesses the shortest orbital period around the Sun of all planets, with a sidereal orbit corresponding to 88 Earth days.

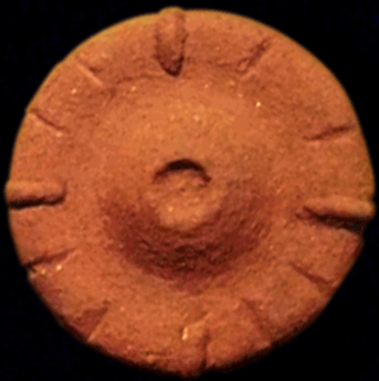


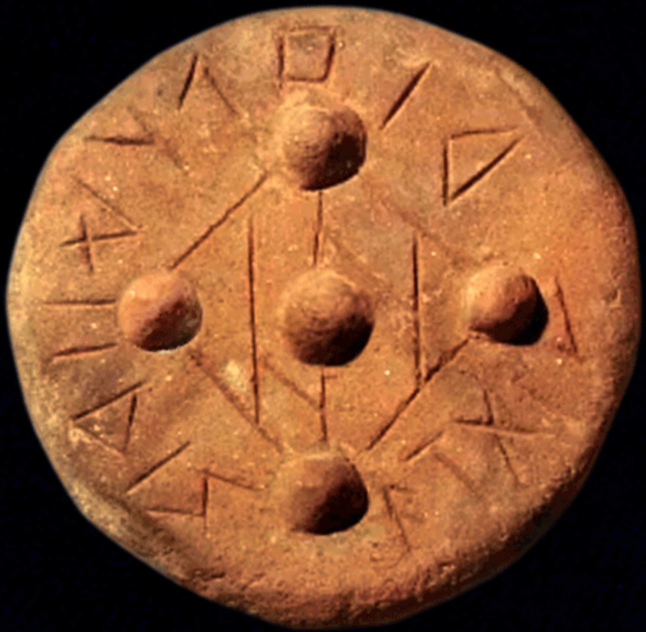


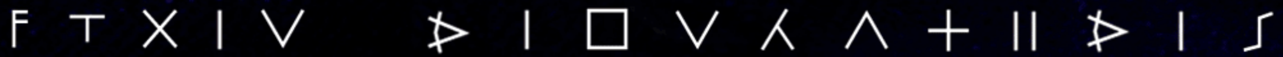


kari - kr kar kar kar

Making tribute to triple works

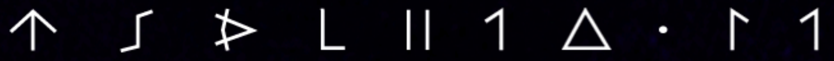






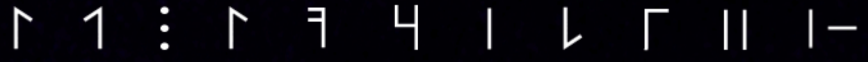
u a - tha - as vi **ma - as Indra vi - ca^{l} kar si ra ma - as aśu**

Oh, for how else from? For (it) is Jupiter, rescinding the action of your granting, for (it) is life



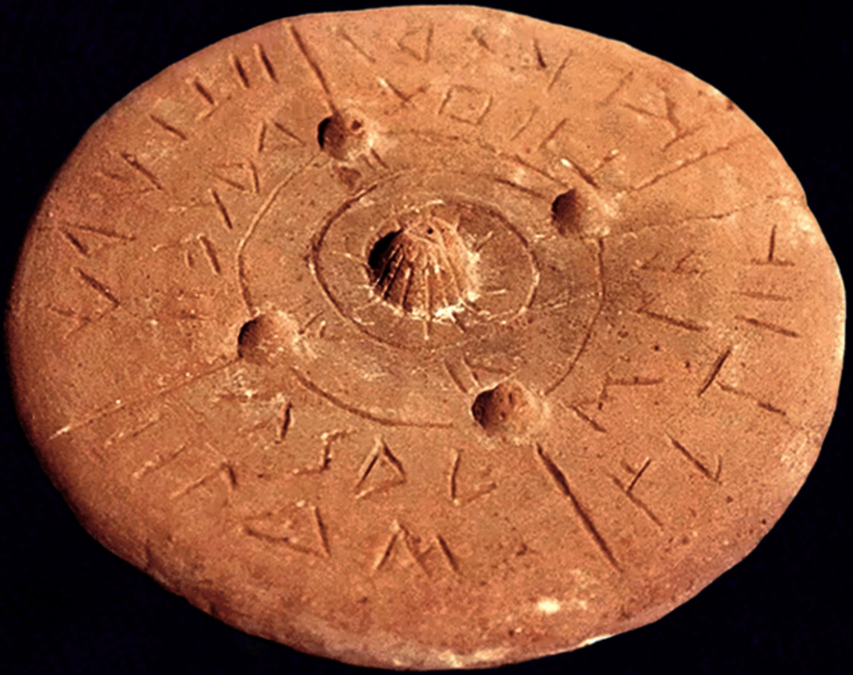
kar - as aśu ma - ha ra śu upama • śu - us

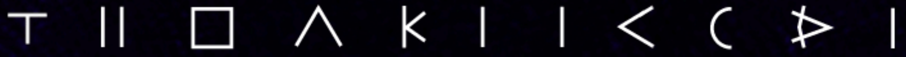
The workings (of) life's great(ness) granting the good (of) the highest one, whirring.



śu - us ⋮ śu u aiva - as us i ra as - as

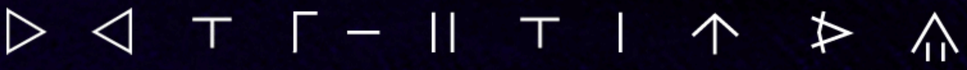
Whirring (of) the triple good(ness), oh, for eternity, so also granting curses.





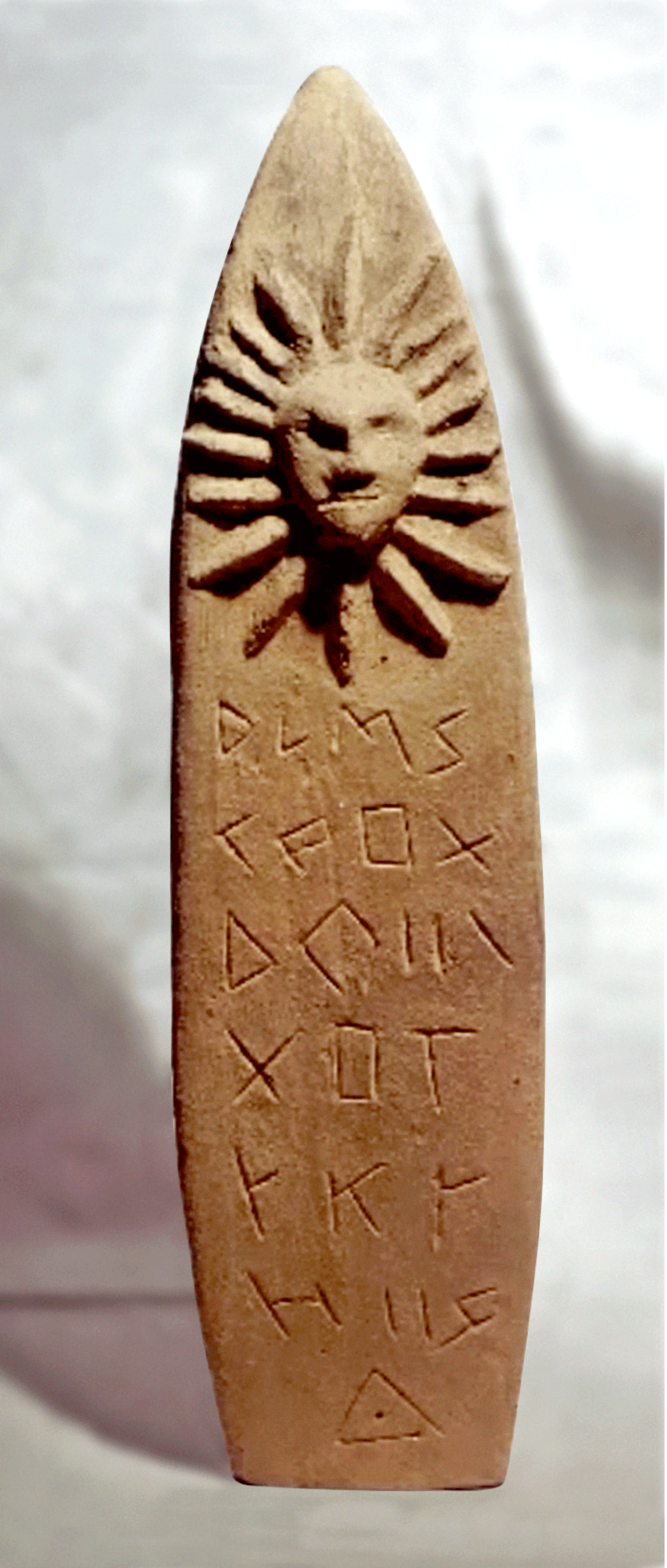
a - la^{s} Indra kar at - as as na mi ma - as

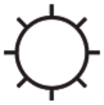
Not shining, Jupiter's action henceforth for not, for dwindling (it) is.



da - u - da a^{i} i - as ra ^{ś}a - as kar - as ma kala

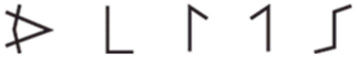
Speedy Messenger, aye, for also granting punishing workings, being (of) black(ness).





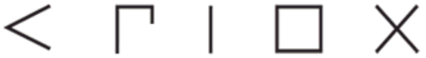
Svar

The Sun.



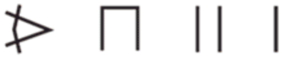
ma - ha śu - us aśu

Great whirrings (of) life



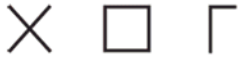
na - punar - as Indra ta

for nevermore Jupiter giving,



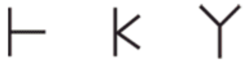
ma pa ra - as

being Lord for granting,



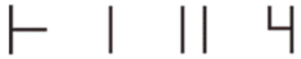
ta Indra i

giving Jupiter also



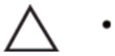
a^{m} - at^{i} mu

splendor, stopping



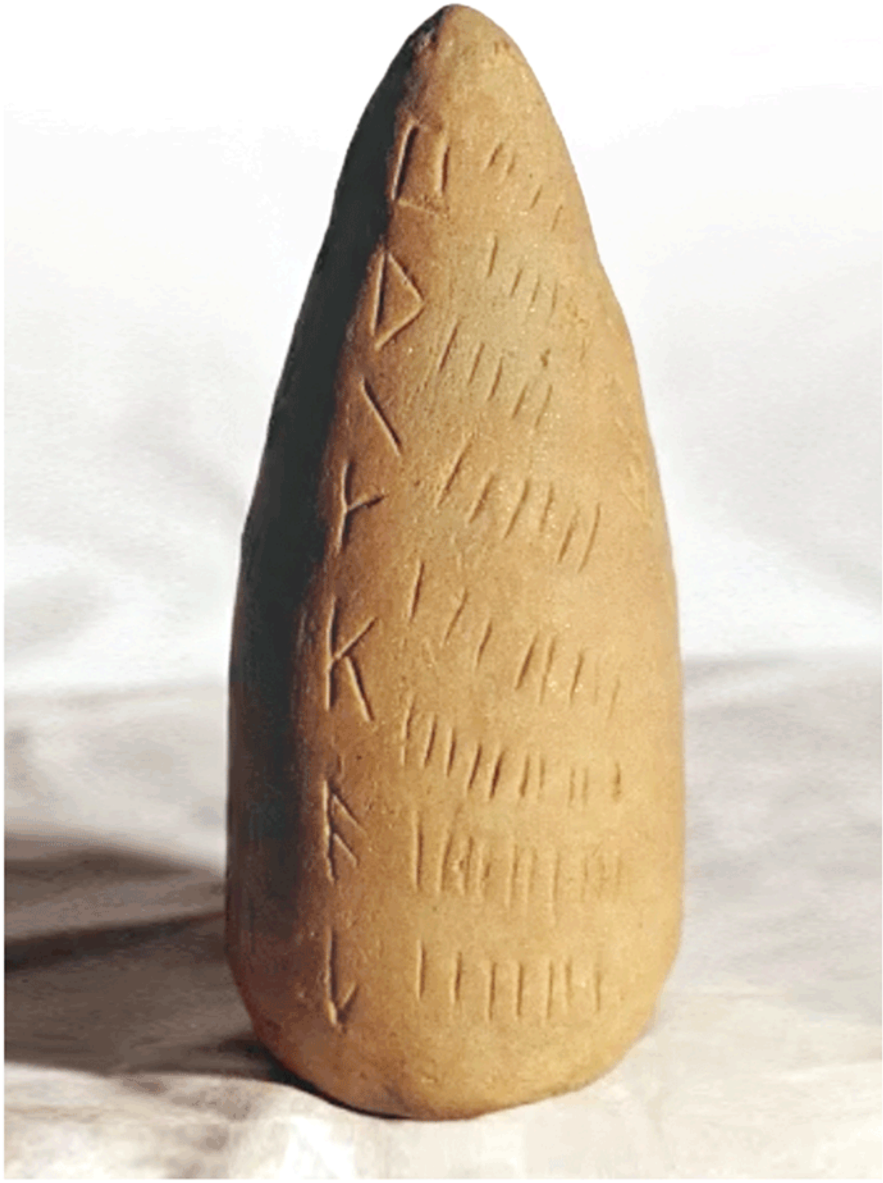
$^{\acute{s}}$a - as ra aiva

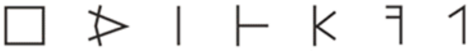
suffering, granting eternity,



upama •

the highest one





Indra ma - as a^{m} - at^{i} u śu

For Jupiter is splendor, oh good(ness)

Paleo-Sanskrit texts are delicately inscribed on many ceramic objects from the Caria Valley, one of which has a form reminiscent of modern-day surfboards, baring the shining face of the Sun above, in high relief (opposite). The 8-line glyph series can be clearly read from left to right:

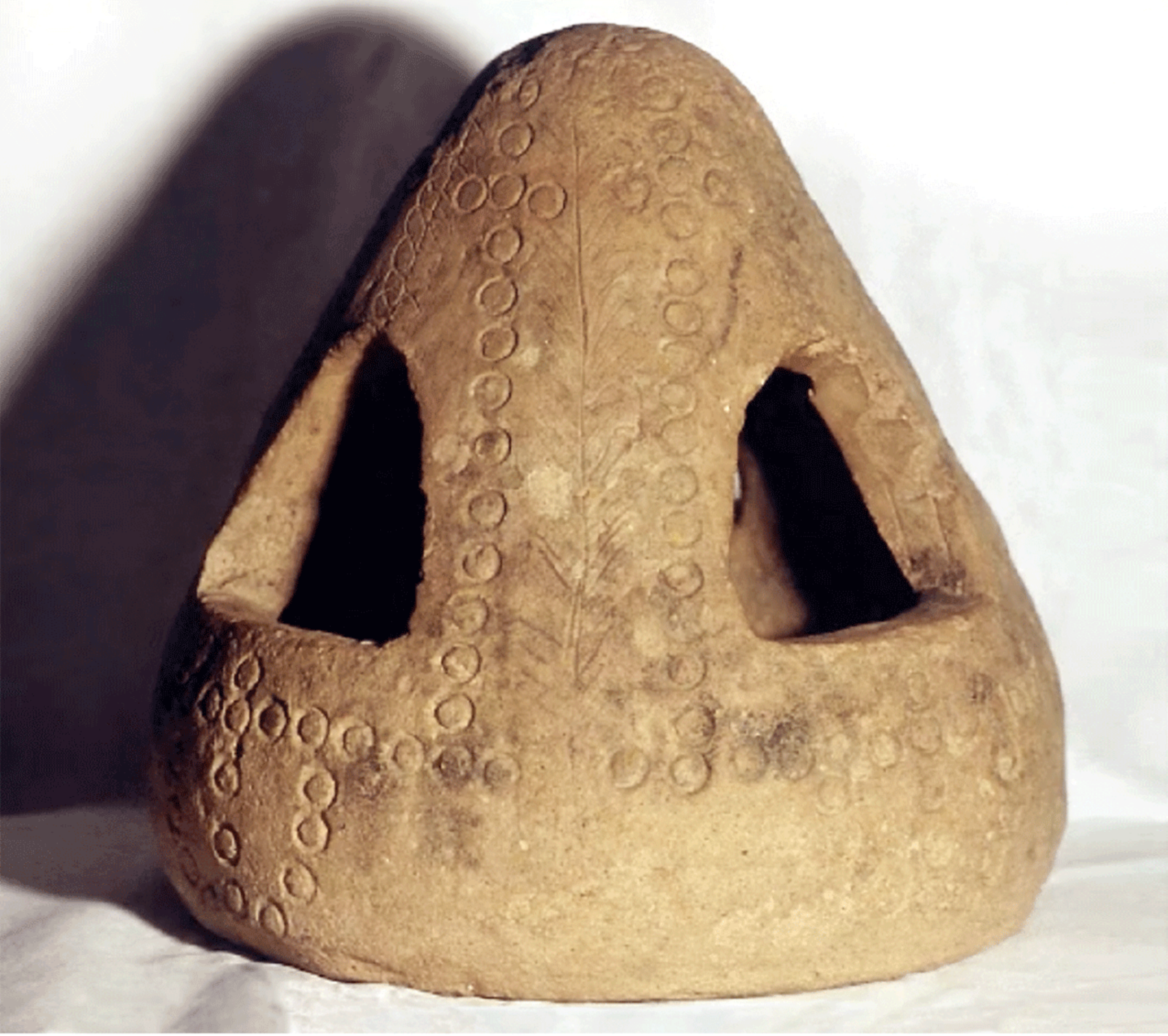
> *Svar maha su-us asu na-punar-as*
> *Indra ta ma pa ra-as ta Indra i amati*
> *mu sa-as ra aiva upama •*
>
> The Sun. Great whirrings of life
> for nevermore Jupiter giving, being
> Lord of granting, giving Jupiter also
> splendor, stopping suffering,
> granting eternity, the highest one.

Once again, we see the remarkable consistency of the complex meaning being expressed by every Atlantean group at this time in remote history, expressing a profound awareness of the biophotonic function of all life and its direct coupling to planetary infrasound resonance that had been enhanced by the Great Pyramid.

The many sorrowful lamentations are accompanied by more positive statements, one of which was neatly inscribed into a ceramic object that may have been used as a healing tool within resonant chambers (at left). Ceramics are good conductors of electricity because of their high content of sand (quartz), iron and other metal particles, and were used by Atlantean healers to transduce resonant infrasound for amplifying electromagnetic qi healing methods still applied today by adepts.

The beneficial effects of the ultra-low frequency thundering of the Sun and Jupiter were scientifically understood by this advanced Vedic motherculture as enhancing the luminosity of the human body through bioelectrical excitation of resonant nuclear reaction cascades that cause the body to glow in synchrony with the complex movements of the planets overhead. Healing tools used to focus electro-acoustic energy describe this invisible influence directly when praising the planets and the Sun as deities granting life force. Reading from top to bottom, a vertical column of 7 glyphs extols the planet Jupiter with the phrase: *Indra ma-as amati u su* –"For Jupiter is splendor, oh goodness." Rows of vertical lines to the right reinforce the sentiment, repeating the same glyph: *ra ra ra ra ra* –"Granting, granting, granting..." (above).

The simplicity of this logographic script and the brevity of many of the texts themselves belies the exceedingly profound scientific level of understanding that prevailed among Atlantean peoples from all continents, reflecting their everyday use of highly advanced technological devices. The motherculture of Atlantis overshadows all our present technological developments by revealing the physics of life force.

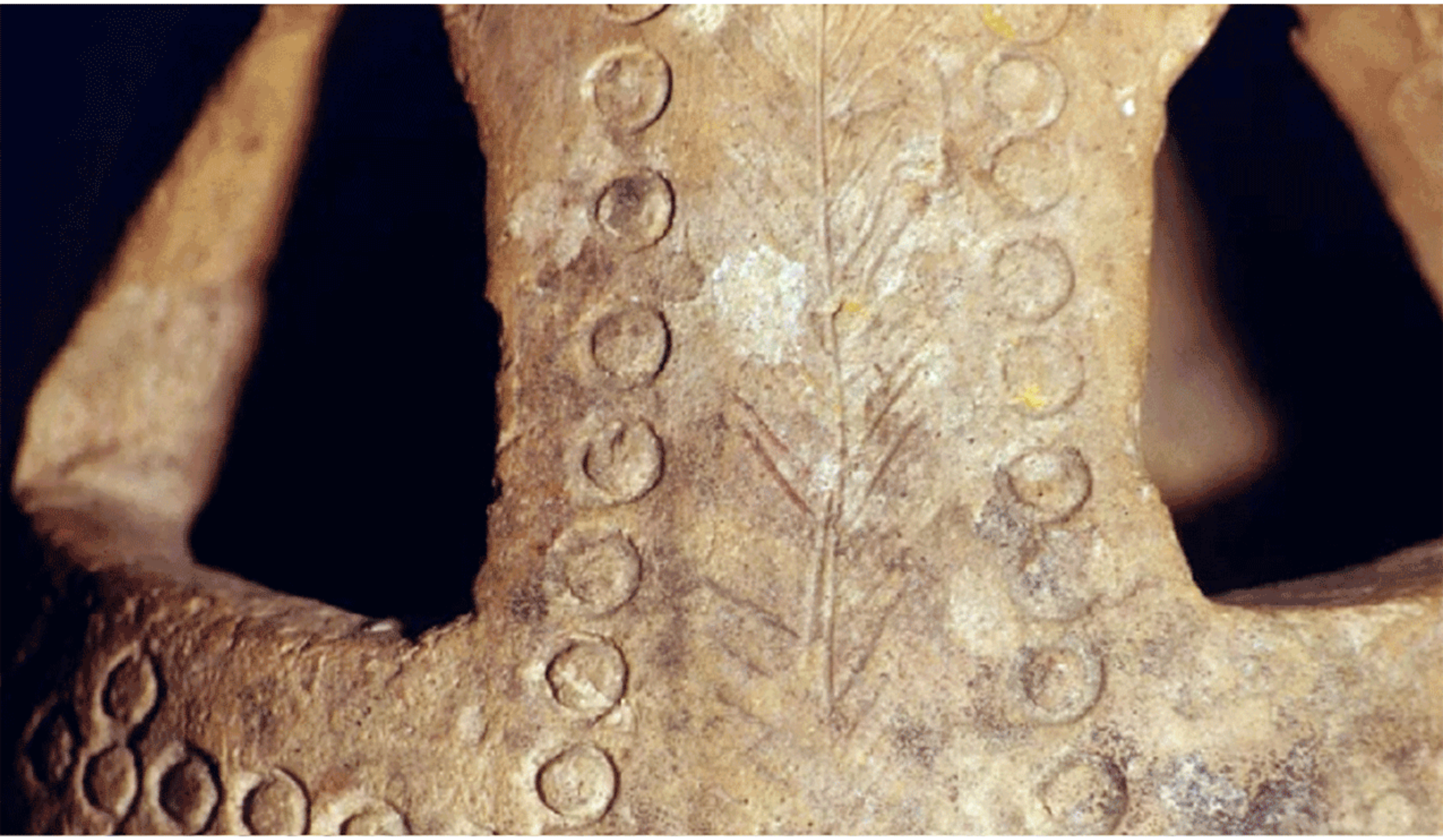


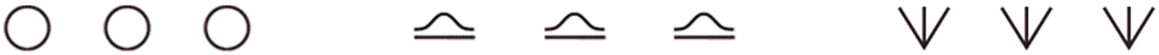
The collection of hundreds of stone and ceramic artifacts from Caria, Italy include several specialized objects that reflect quite complex aspects of Atlantean life. The Vedic physics principles of tri-frequency resonance, as applied in the collective design function of the three pyramids of the Giza complex, were signified as the 'triple works of the highest' that vitalize all life. Most controversial are the many Paleo-Sanskrit texts that reference the pervasive presence of spacecraft in the skies at that time.

Atlantean texts describe the motive action of the pyramids' triple works using the 'adhi' glyph meaning 'delivering', which itself is a pictogram of a standing wave. This acoustic interpretation is upheld by their highly specific usage of the glyph, which was *exclusively employed to describe those types of delivering achieved by standing waves, such as delivering various human races from subterran cities or delivering Jupiter's beneficial frequencies of life force in the range of the human heartbeat.*

The largest ceramic artifact from the Azzariti collection is a hollow, domed object with thick walls and three large openings that resembles a mushroom top. The form of the whole piece reflects the 3D structure of a standing wave, and each of the cutout openings forms a 2D standing wave pictogram.

The visible exterior surfaces of the symmetrical object are also covered in many rows of repeating glyphs that reinforce the acoustic interpretation of the form and function of the object. Negative spaces formed by three large cutout holes form the 'adhi-as' ligature, meaning 'for delivering', while many alignments of repeating circular 'nau' glyphs run around the item's circumference providing the subject of the sentence: 'spaceships'. The object of the phrase is rendered as repeating 'as-vin' glyphs, meaning 'Dioskouroi'.

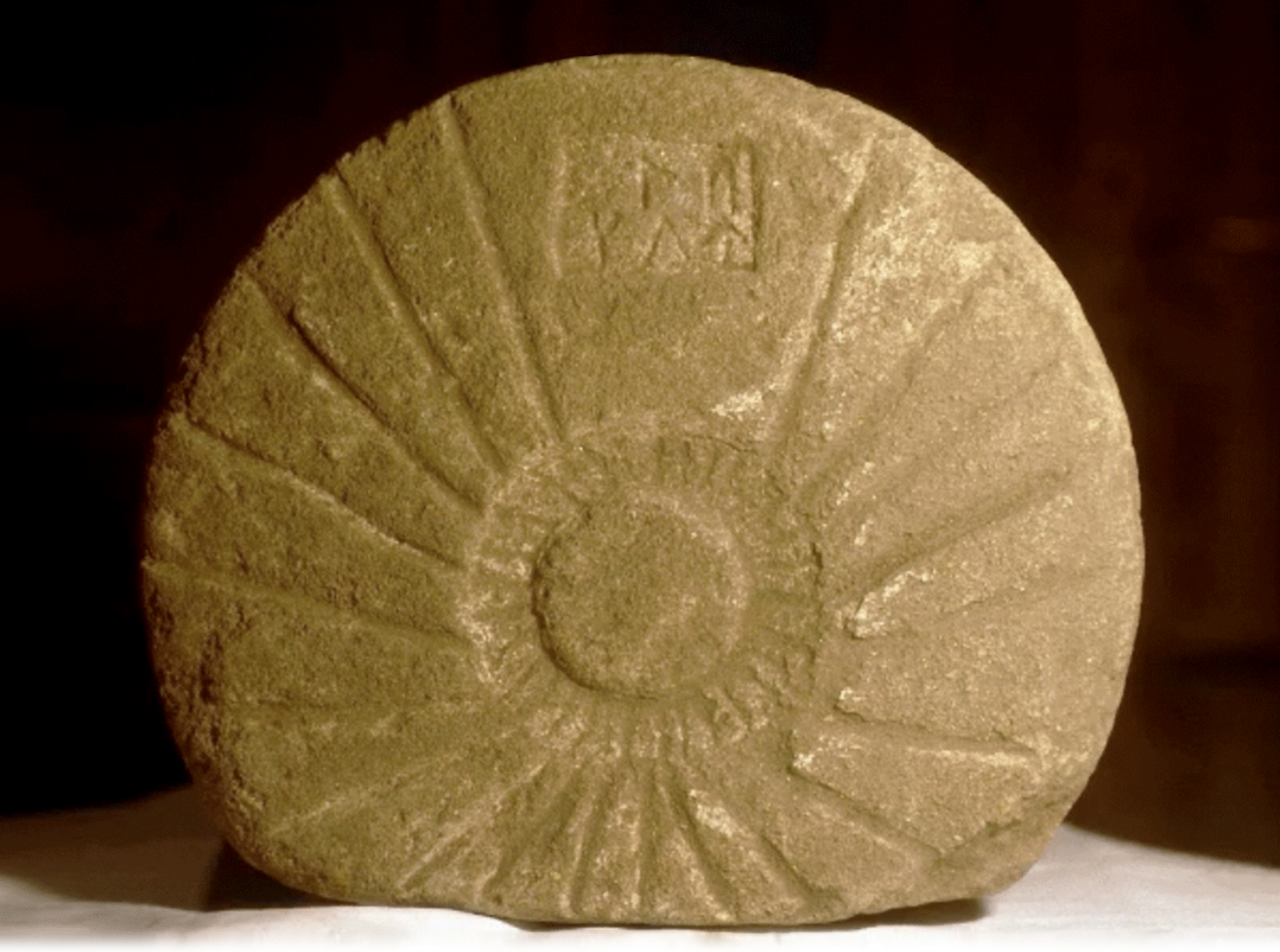




n^{a}u n^{a}u n^{a}u	**adhi - as adhi - as**	**aś - vi^{n} aś - vi^{n}**
Spaceships, spaceships...	For delivering, for delivering...	Dioskouroi, Dioskouroi...

Thus, according to the Schildmann Paleo-Sanskrit decipherment, the inscriptions read coherently as: *nau nau nau adhi-as adhi-as adhi-as as-vin as-vin as-vin* –" Spaceships, spaceships... for delivering, for delivering... Dioskouroi, Dioskouroi..." (above). Dioskouroi is the ancient Greek name meaning 'sons of Zeus' for the twin demi-gods associated with the story of Castor and Pollux. Also referred to as the Hero Twins, they were regarded as the patrons of sailors, to whom they appeared as *St. Elmo's fire*[13] (glowing plasma discharges). As well, the repeating 'as-vin' glyphs mimic the tree-like plasma formations of red sprites that were depicted with the Great Pyramid and circular spaceships, both of which are deeply embedded in the Paleo-Sanskrit writing system as basic geometric glyphs: *the circle* and *the triangle*.

The subject of spaceships is referenced throughout Paleo-Sanskrit texts from the Illinois cave archive and various other collections from the same time period that have yet to be recognized for their great importance. Present advances in the epigraphic interpretation of these texts allows unprecedented insight into the advanced use of piezoelectric materials at these sites for the previously unidentified purpose of *therapeutic wireless implements that operate as transducers of infrasound resonance.*



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nau Indu la^{S} **kar - ra mu kar kar - as**

Spaceships (of) the Moon shining Maker stopping the works (from) functioning

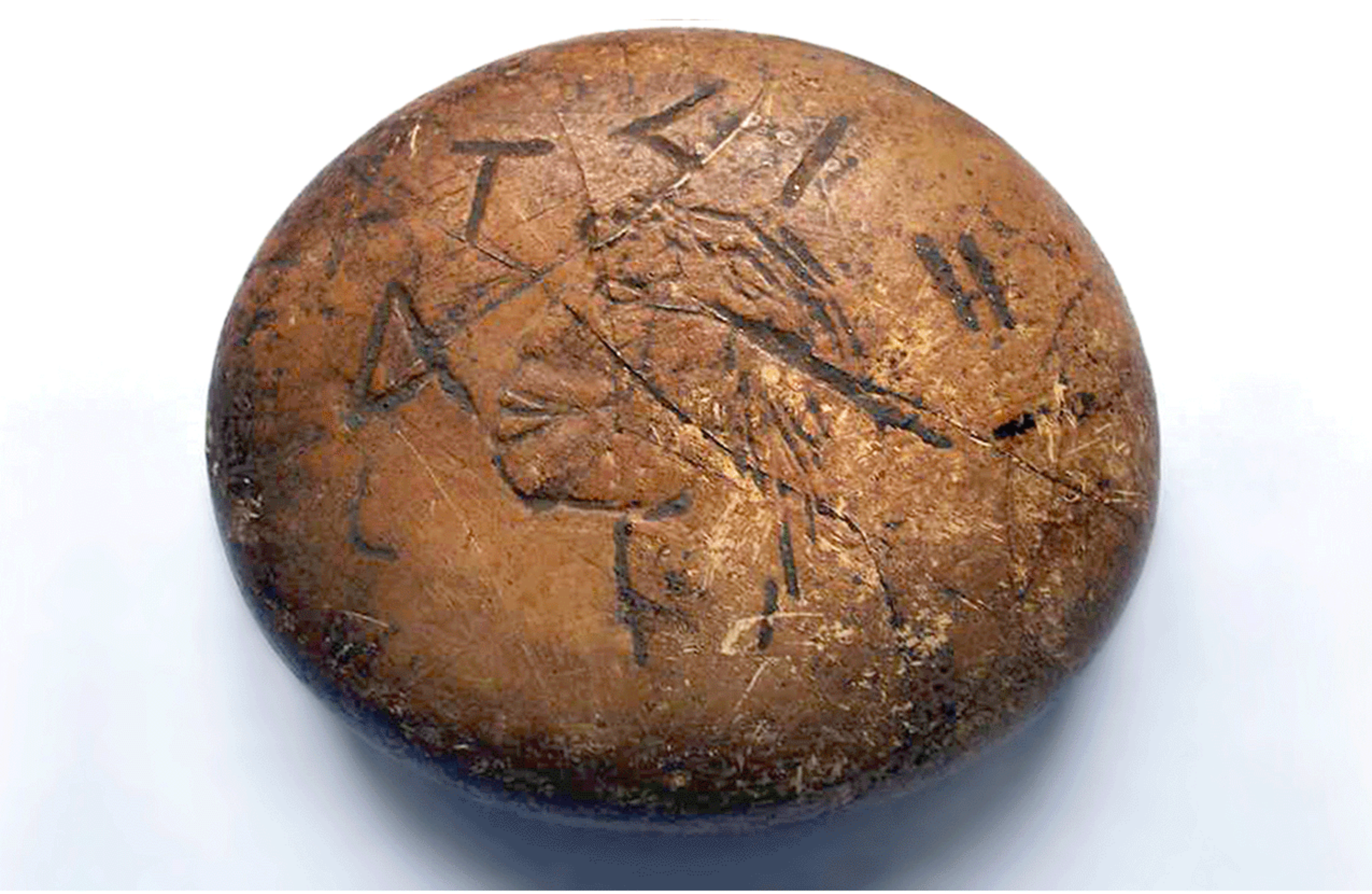
Exclusive use of piezoelectric materials such as clay and calcite- or quartz-rich stones for the advanced construction of megalithic temples fulfilled a required crystalline property of *acousto-electric transduction*. These resonant materials enable levitation by acoustic means employing ultra-low frequencies, and were the *only* materials utilized for psychoacoustic monumental constructions. Sacred healing implements, psychoacoustic helmets, mathematical mandala representations and tablets inscribed with votive passages were also always fabricated from resonant piezoelectric materials. Every expression of their written language clearly reflects a comprehensive awareness of the infrasonic forces.

Pictographic representations embedded in an incised circular sandstone piece combine three glyphs into a sentence: nau Indu las –"Spaceships of the Moon, shining" (above). Two lines of glyphs are also inset within an inscribed rectangle, reading: kara mu kar kar-as –"Maker stopping the works from functioning." Taken within the proper temporal context of a dark era following the catastrophic collapse of the Atlantean high civilization, this statement refers to the dysfunctional status of the global pyramid network. The Deluge had submerged the pyramids, causing the magnetic polar offset and diminished condition of planetary resonance after multiple impacts from cometary fragments.[14]

Sophisticated Atlantean metallurgical processes involved in the production of resonant metal alloys required for spaceflight applications have been identified in the work of renowned psychic channel Edgar Cayce, whose past life readings for Nikola Tesla[15] and his associates revealed basic low energy electro-transmutation techniques. Similar phonon frequency resonance transmutation processes[16] were shared in dialog with extraterrestrial contactee 'Billy' Eduard Meier, whose published contact conversations[17] are supported by hundreds of famous photographs and audio-video recordings (see Appendix I).

Ancient Atlantean transmutation processing of superhard, supermagnetic alloys were comprised of every element on the periodic table, whereby incorporating the full breadth of atomic frequencies that facilitate generation of 33 frequencies of acoustic resonance for replicating the gravity field of planetary bodies. The Paleo-Sanskrit hieroglyphic language directly identified the 33 distinct infrasound resonances emitted by all solar and planetary bodies using the *'tridása'* glyph for the number 30, and *in every part of the world lamented the diminishing state of these invisible forces and the detriment to all life.*

While terrestrial humanity lost this advanced metallurgical knowledge along with the atomic physics principles of phonon resonance during catastrophic events over 12,000 years ago, metal debris from the famous 1947 UFO crash in Roswell, New Mexico displayed Paleo-Sanskrit texts[18] that directly link the multitudes of spacecraft transiting our skies today with subterran Atlantean populations that have maintained their advanced technological means to this day. The perfect discoidal geometry of these spacecraft was captured in video taken in Milan, Italy by Antonio Urzi in 2012 (above).[19]



L ⋫ | T < | ||

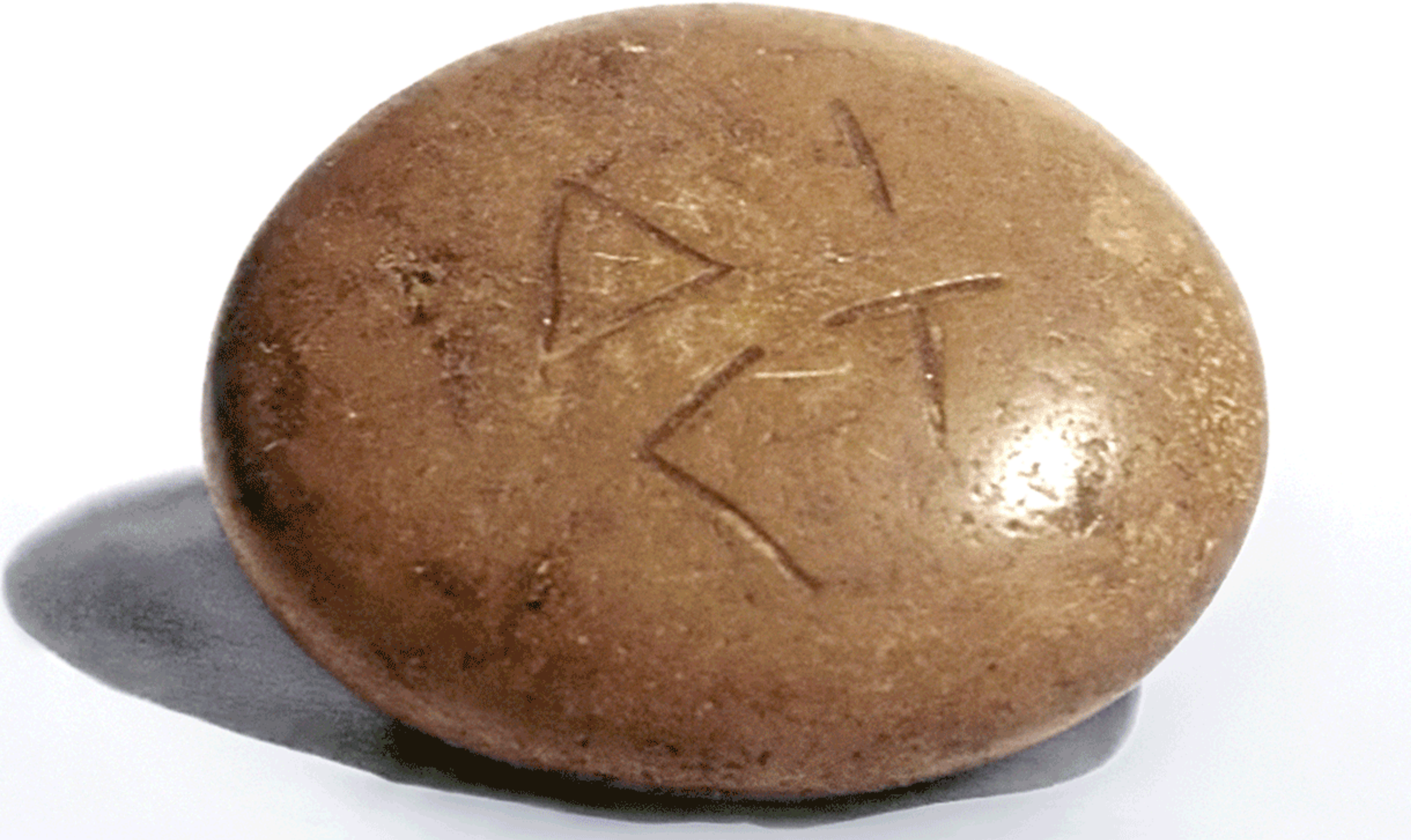
u ma - as a - na^{m} - as la^{s}

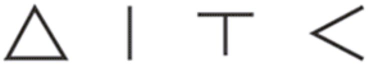
Oh, for being a captain of brilliance

One of the most geometrically precise stoneworks among the hundreds of items recovered from the Caria excavations displays exactly the same form. Cracks and scratches on the stone suggest recent and ancient damage that accumulated over the thousands of years since its making. Dirt that has not been fully cleaned from the many incised markings preserves quartz crystals in tiny sand grains that can provide a timeframe for the internment of the object *in situ,* using thermoluminescence dating methods.

One side of the discoidal stone presents a finely engraved series of lines that present the portrait head of a female figure seen in profile, partially encircled by seven glyphs of Paleo-Sanksrit text. The subject of the portrait is rendered very minimally, yet the Paleolithic artist's skillfully incised strokes capture the distinctly African facial features of a woman, with a gracile neck and sweeping hair. *The surmounting line of text provides both the occupation of the woman and the significance of the stone object itself.*

Apparently created as a commemorative award honoring the excellence of a ship's captain, the circular stone's 7-glyph headline reads: *u ma-as anam-as las* –"Oh, for being a captain of brilliance" (above). The word 'las' signifies 'shining, brilliant', relating a double-meaning implied by the object's shape.





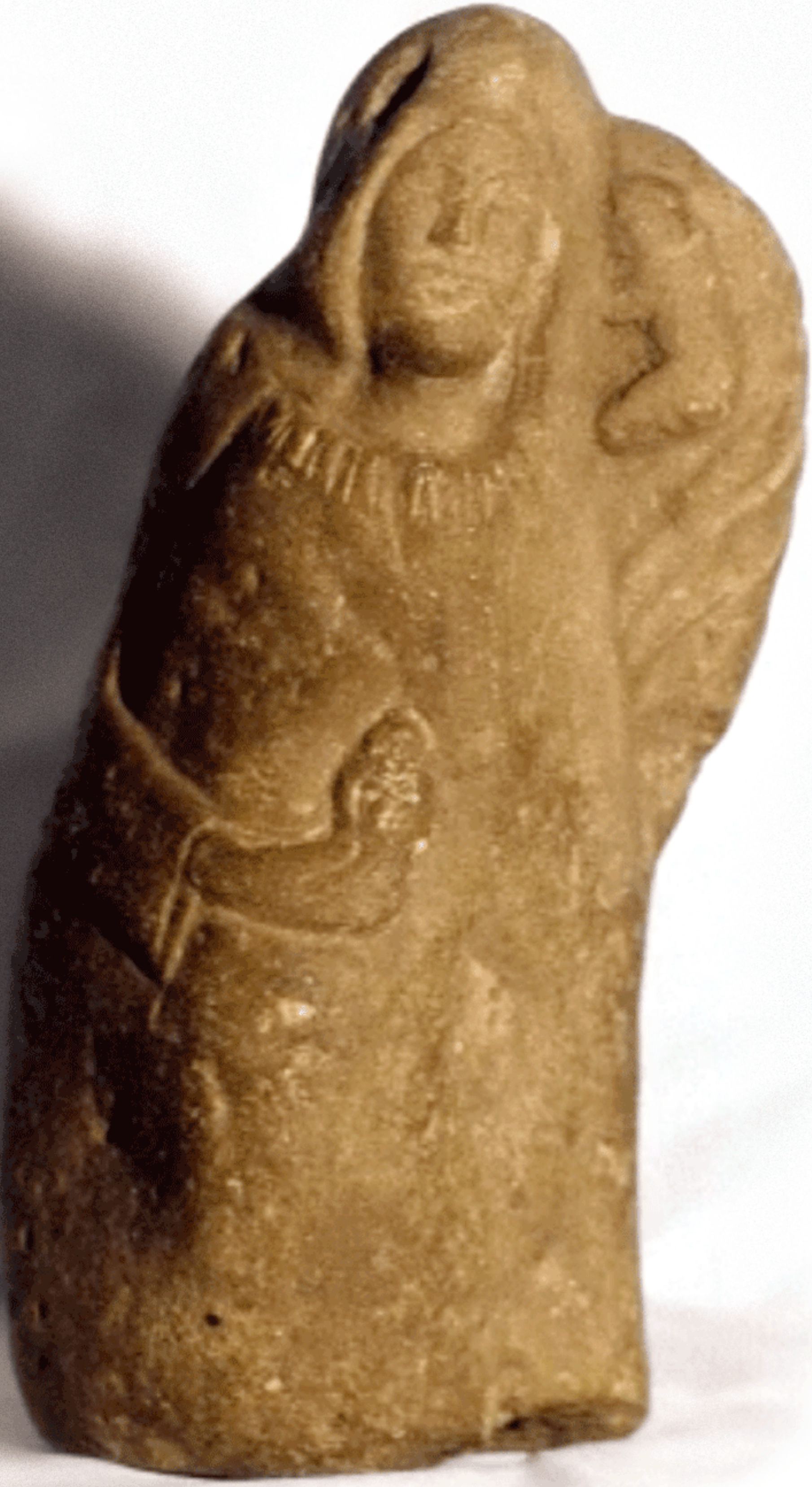
upama - as a - na^{m}

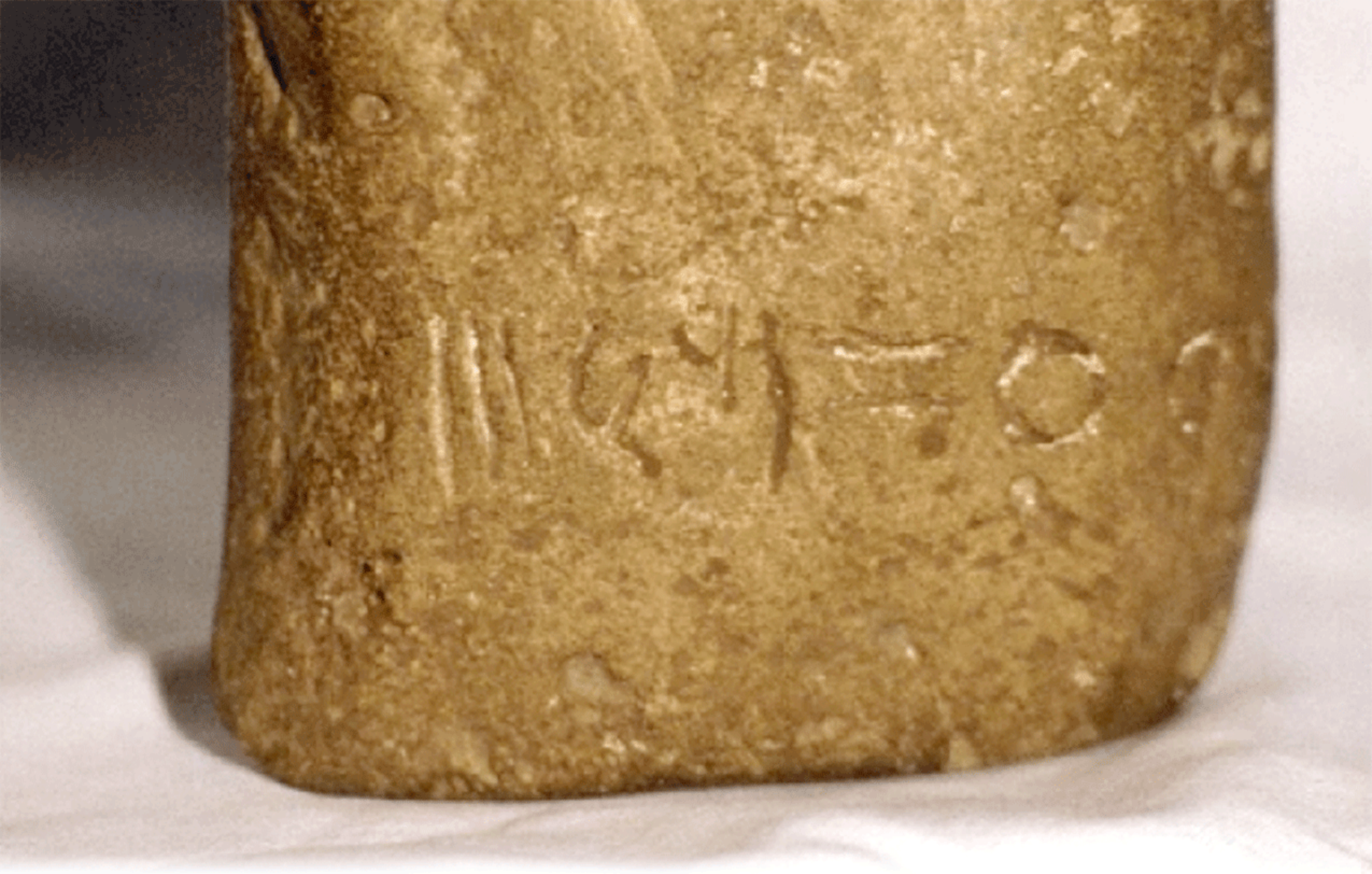
For the highest captain

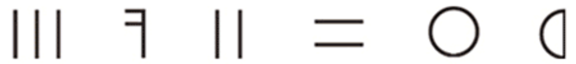
The form of the stone specifically represents the brilliantly shining, circular hulls of antigravitic spacecraft, as depicted by the circular 'nau' glyph, repeatedly praised in Paleo-Sanskrit votive writings from various continents, identified in the Illinois cave archive texts as *'high-built'* spaceships *'delivering from below'.*

The reverse side of the commemorative portrait stone displays four bold glyphs that can be clearly read in boustrophedon format, confirming the discoidal stone was produced as a commemorative offering designed to confer the highest honors to an outstanding captain of shining, discoidal spacecraft. In contrast to those on the front face of the stone, the phonetic glyph pair *'a-nam'* for 'ship's captain' is given from right to left in this text, as a brief statement of dedication that reads: *upama-as anam* –"For the highest captain" (above). Once again, the artifact's simplicity belies its great technological implications.

Heroic actions of the captains and pilots of aerial and space vehicles are also related in ancient Vedic texts from present-day India. Called *'nau-vimana'*, many highly advanced capabilities ascribed to these remarkable ships are given in vivid accounts as hovering silently, disappearing instantaneously or emitting plasma beams and infrasonic pulses described as lightening bolts and thunderclaps.[20]







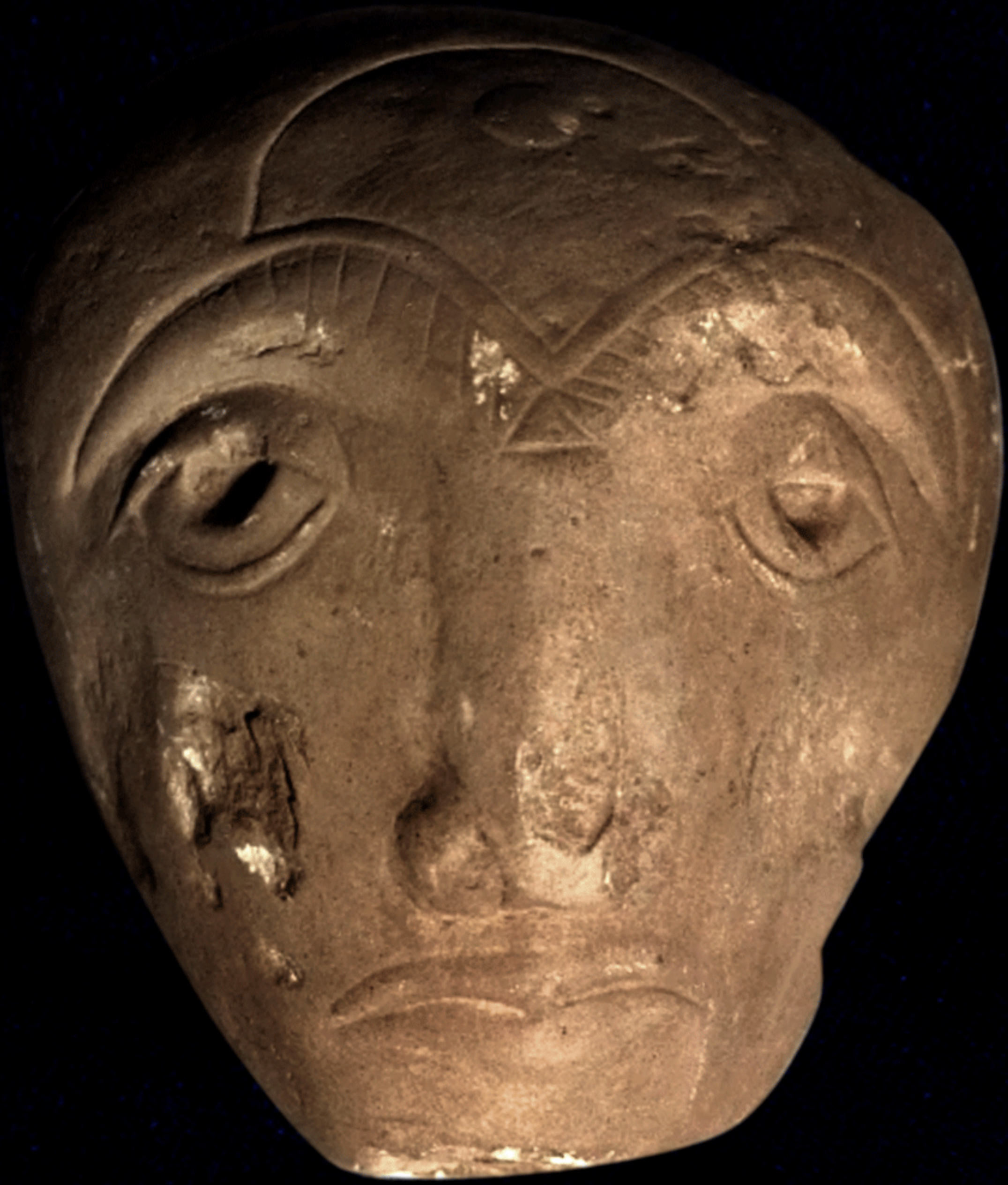
$r^{a}u^{a}$ u ra la^{s} $n^{a}u$ mi

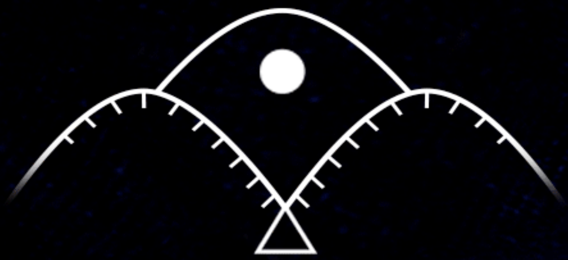
Thundering, oh granting, shining spaceships, dwindling

References to spaceships and their replication of thunderous planetary resonances are also inscribed into the surfaces of stone artifacts praising maternity. One small limestone figurine renders the form of a mother wearing a long dress with her newborn infant at her left side, while holding a small figurine in her right hand (opposite). Lost benefits are lamented in a text on the artifact's backside, which clearly reads: *raua u ra las nau mi* –"Thundering, oh granting, shining spaceships, dwindling" (above).

Sculptural references to spaceships and kundalini practices are also expressed in texts inscribed into a pair of slightly smaller than life-size stone heads from Caria. The bulbous head of a male figure with very widely set eyes, his eyelids slightly closed in the expression of meditation, displays a complex pictogram on the forehead. Showing the 'spaceship' glyph, three standing wave 'delivering' glyphs with their many accompanying 'thundering' glyphs, the complete phrase reads: *nau upama adhi adhi... raua raua...* –"Spaceship of the highest, delivering, delivering..., thundering, thundering..." (overleaf).

A second limestone sculpture of a figure's head has also been inscribed with glyph texts on its forehead. The highly unusual features of a heavily bearded male figure –*without a mustache*– include large eyes with wild waving eyebrows that mirror the 'delivering' glyph. Visually taking the form of a helmet, text on the forehead reads: *nau adhi-as* –"Spaceships for delivering" (overleaf). *This brief statement echoes a quite similar artifact from the Illinois cave archive and repeats the same set of unusual facial features that can only be recognized as the giant human hybrid Sasquatch that inhabit subterran cave systems.*





nau upama adhi adhi r^{a}u^{a} r^{a}u^{a}

Spaceships (of) the highest, delivering... thundering...

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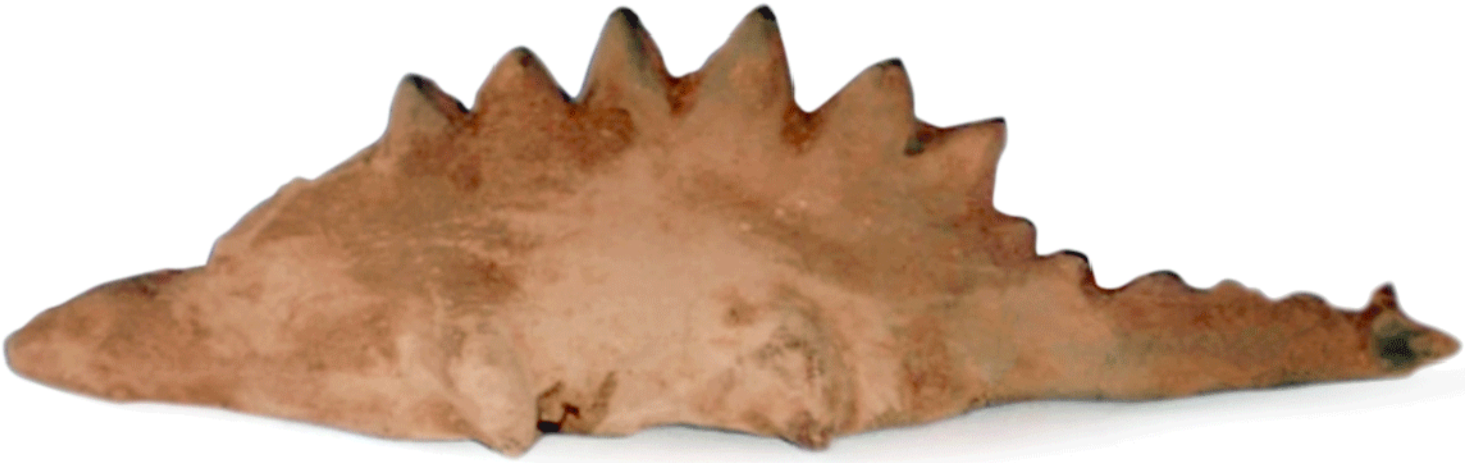
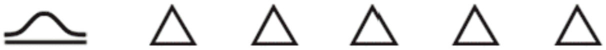
nau adhi - as

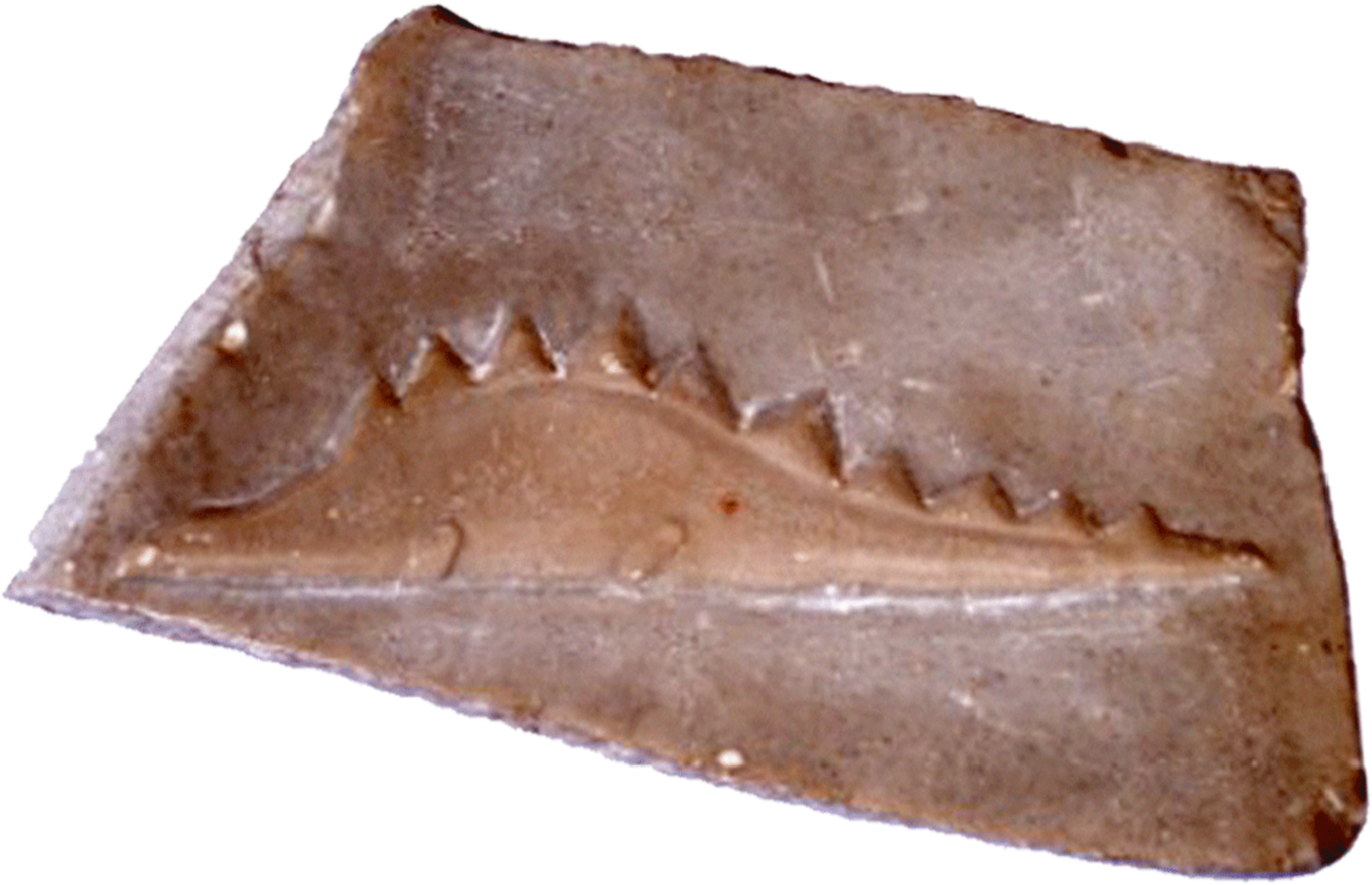
Spaceships for delivering

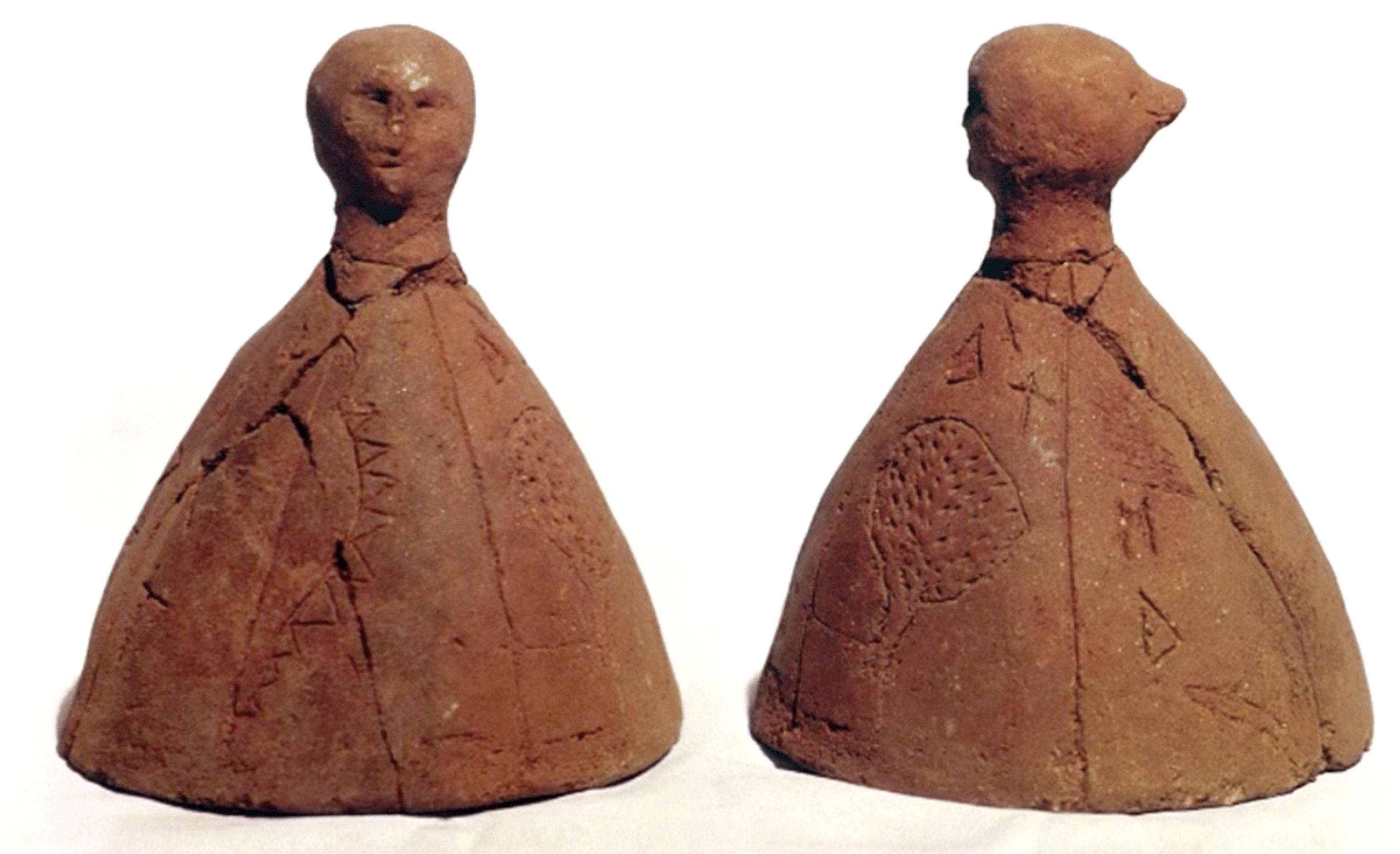


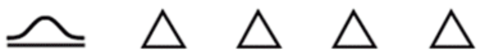


adhi - as upama upama upama upama

For delivering the highest, highest, highest, highest...

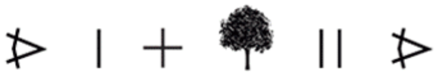






adhi - as upama upama upama

For delivering the highest, highest, highest...



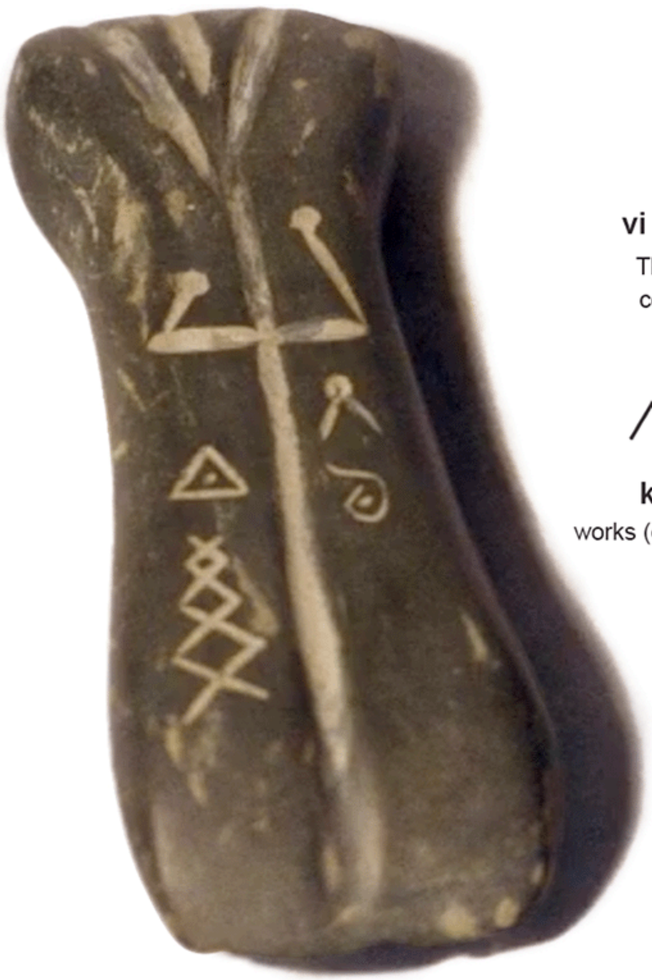
ma - as si Adri ra ma

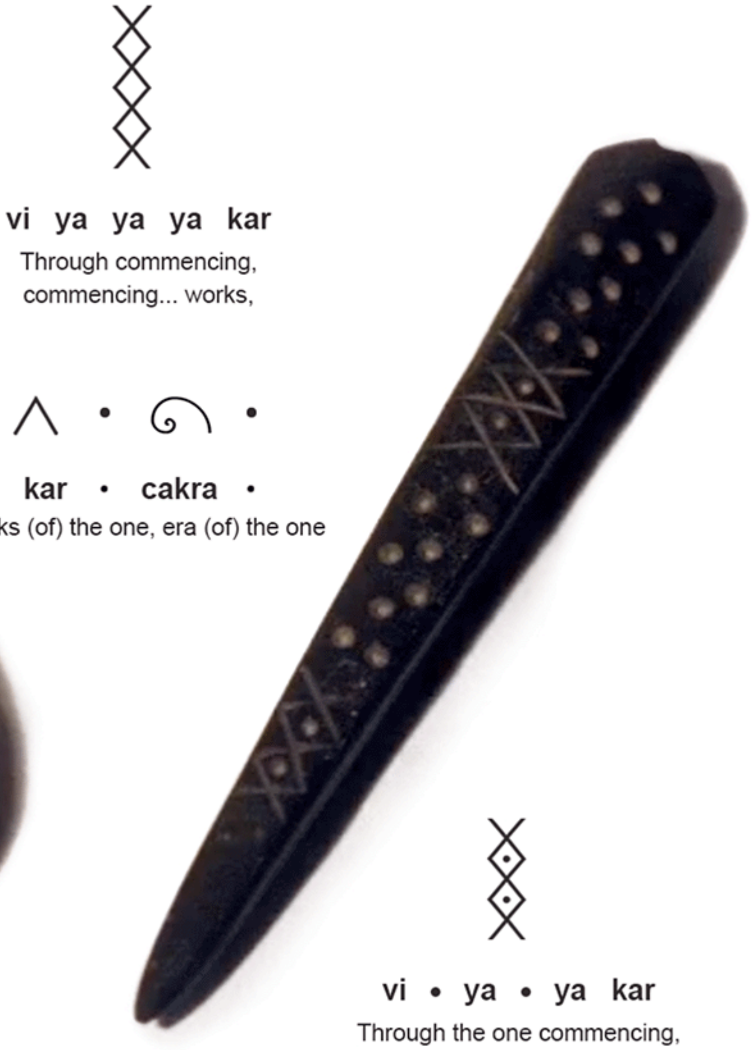
For (it) is your Tree, granting (it) is

Also among the most contentious artifacts from Calabria, Italy are ancient Atlantean representations of an iconic dinosaur that is well known today from fossil remains from the Late Jurassic period, some 155-150 million years ago. Multiple stone and ceramic sculptures from the Caria Valley include depictions of the heavily-armored Stegosaurus, an approximately 30-foot-long (9m) herbivore that protected itself with a long row of triangular shaped plates running along the spinal ridge from the neck to the spiked tail.

Paleontological knowledge possessed by Atlantean scientists was taught to children during that far removed era in the same way it is today. Figurines are used to describe the anatomy of long-extinct dinosaur species, and the same clear purpose can be ascribed to those unusual figurines discovered by Mario Tolone Azzariti. This purpose also informs the origin of ancient terracotta figurines from Acámbaro, Mexico discovered in 1944 by W. Julsrud and presently exhibited in a local museum baring his name.[21] Relief sculptures adorning the Khmer temple of Ta Prohm also depict a Stegosaur, in Cambodia.[22]

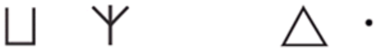
At Caria, a ceramic figurine and a granite relief sculpture combine the forms of several glyphs into pictographic ligatures, expressing an entire phrase in a single image (opposite). The Stegosaur's body presents the form of the standing wave 'delivering' glyph, surmounted by a line of repeating triangular glyphs for 'the highest', reading: *adhi-as upama upama upama upama* –"For delivering the highest, highest, highest..." This pictogram is also rendered on a bell-like ceramic artifact from the Azzariti collection, as inscriptions that read: *adhi-as upama upama upama upama upama ma-as si Adri ra ma* – "For delivering the highest, highest, highest... For it is your Tree, granting it is" (above).





vi ya ya ya kar
Through commencing,
commencing... works,

kar • cakra •
works (of) the one, era (of) the one



śa^{m} traya **upama •**
the universal protector, the highest one.

vi • ya • ya kar
Through the one commencing,
the one commencing works.

A pair of small stone artifacts has also been carefully shaped and incised with clear vertical rows of Paleo-Sanskrit glyphs. A polished greenstone carving has been engraved with a complex composition of multiple ligatures that reads: *vi ya ya ya kar kar • cakra • sam traya upama •* –"Through commencing... works, works (of) the one, era (of) the one, the universal protector, the highest one" (above, left). This selection of ligatures can be read in any order without significantly altering the intended reference to the each individual's spiritual work to burn off the karma that is accumulated through incarnation cycles.

A delicately engraved black diorite awl displays a similar ligature that relates the simple votive passage: *vi • ya • ya kar* –"Through the one commencing, the one commmencing works" (above, right). The spiritual work being inspired in these devotional texts is directed inward, and is ultimately aimed at the liberation of past life memories stored within the subconscious mind of every individual.

The consistent use of complex ligature groups by Paleolithic authors from disparate regions of the world facilitates their interpretation when applying the Schildmann cipher key, which offers a great breadth of phonetic references for completing accurate translations. Parallel passages and pictographic references shared by multiple groups of Atlantean relics reiterate the same profound messages lamenting the catastrophic diminution of planetary resonance and the thundering pyramids, as well as the dwindling numbers of spaceships delivering aid and transport to the many deep Atlantean subterran cities that survived the cometary impacts that terminated the Pleistocene era.

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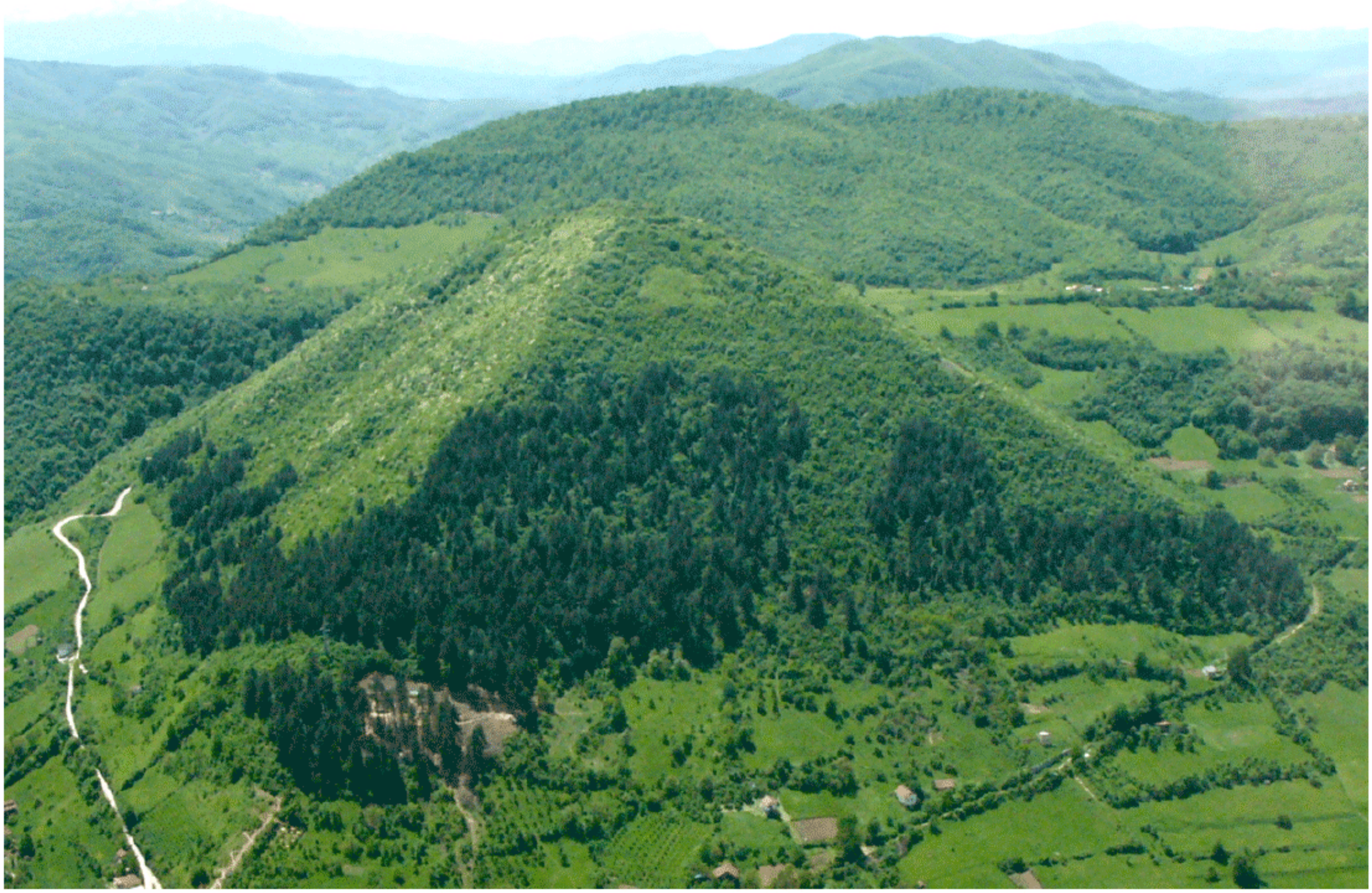
4

The Visoko Pyramids

The Visoko Pyramids

Archeological and geophysical research on monumental pyramids all over the globe have informed a significant turning point in our collective understanding of the great antiquity of human civilization on this planet. Among the many recent discoveries of buried pyramids in several regions of the world, a few densely populated European countries have yielded an array of spectacular surprises.

Entire complexes of ancient Paleolithic monuments have been uncovered by recognition of their highly geometric characteristics. A trio of low angle synthetic sandstone pyramids have been identified in Montevecchia, Italy in the foothills of the Alps, while a larger complex of six monumental stone structures with interlinking tunnels was discovered by Dr. S. Osmanagic in Bosnia's Visoko Valley in 2005.[1]



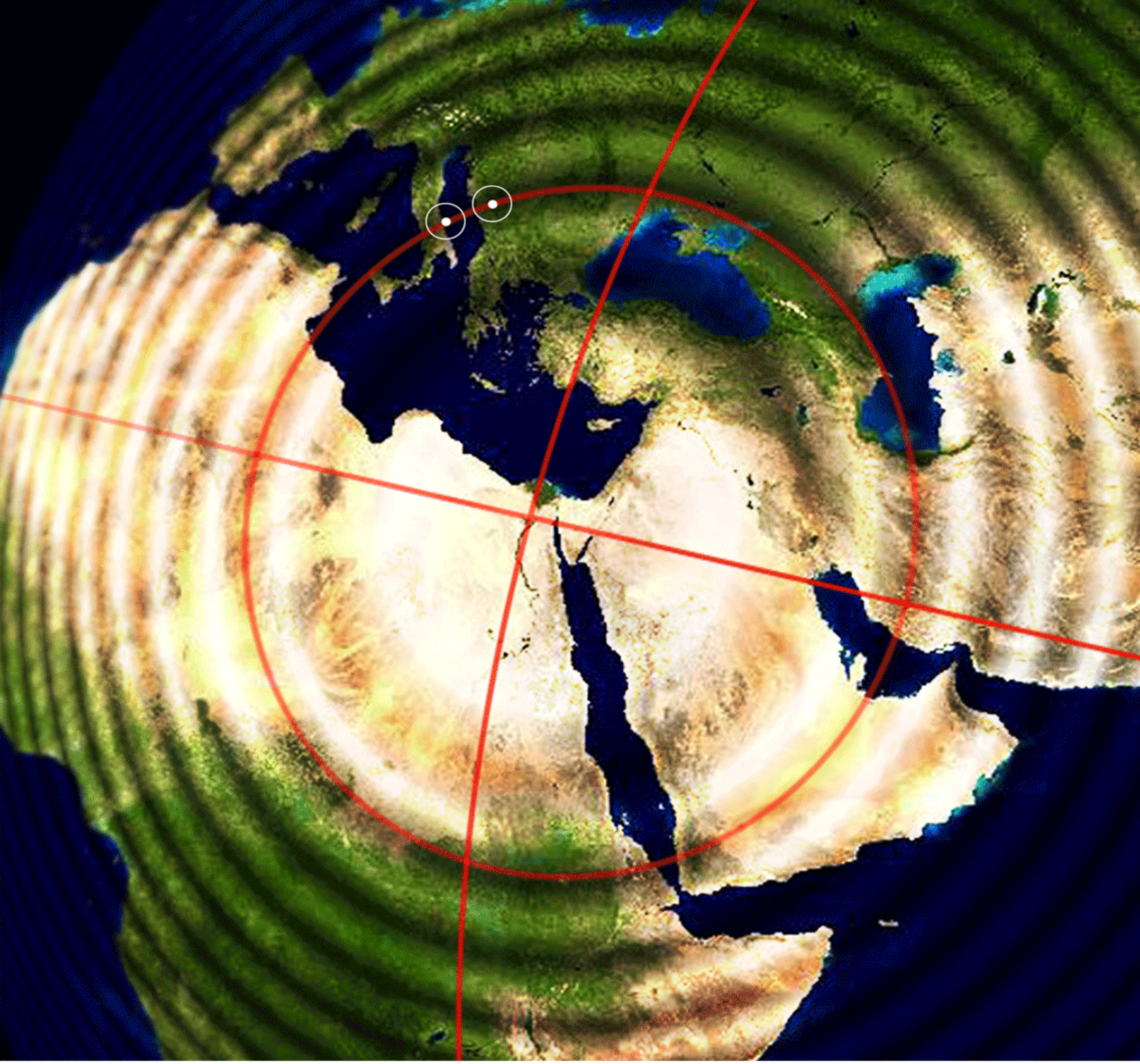
International recognition of the many archeological and geophysical studies conducted in the Bosnian Valley of the Pyramids has inspired hundreds of thousands of visitors to tour the location, which has since become the world's largest concerted archeological excavation project. After initial denials by archeological authorities in government and Egyptology circles, Dr. Osmanagic has very convincingly uncovered and presented a remarkable complex of artificial architectural structures.

The most notable geometric features of the Visoko Valley sacred site can be easily appreciated from aerial surveys of the ancient complex of resonant stone structures, each having been shaped, façaded and terraced according to a clear design plan that accommodated the natural landscape. Previously named Visocica Hill, it is now recognized as the world's largest pyramid, rising to 220m in height at an angle of 45°. The site was immediately recognized by Osmanagic for the exact orientation of the three planar faces of the pyramid to the cardinal directions. Designated as the Pyramid of the Sun, subsequent discoveries have revealed a large complex of monuments now known to including the Pyramid of the Moon, Temple of the Earth, Pyramid of Love, Pyramid of the Dragon and the Vratnica Tumulus.[2]

These massive ancient stone buildings functioned collectively with each other and with every other megalithic monumental site in the world, precisely geopositioned in alignment with a distribution pattern defined by this author during the same time period of the discovery of the Visoko Valley complex. The Sanskrit mandala represents this global resonance pattern to which all sacred sites conform, identified in previous research as the quadratic function [$z_{n+1} = z_n^2$] corresponding to the spherical projection of infrasound standing waves transduced by the piezoelectric stones of the Great Pyramid of Giza, Egypt.[3]

The Bosnian Pyramid of the Sun (43.977°N 18.176°E) is 1,199 miles from the Great Pyramid, comprising 4.82% or approximately $^1/_{21}$ of the Earth's mean circumference of 24,892 miles. This sacred distance interval also corresponds to $^1/_4$ of the 19.1% Fibonacci distance from the Great Pyramid to the temples of Angkor Wat (19.1 ⁄ 4 = 4.775).[4] This geospacial relationship enables acoustic resonance between these giant monuments, designed to transduce planetary infrasound at 33 discrete frequencies well below the audible range of human perception. Infrasound recordings were obtained by Professor P. Debertolis (>10 Hz limit), showing highest intensity in the ultra-low frequencies.[5] These imperceptible frequencies proceed in a slightly fluctuating structure at harmonic intervals of 5.6 Hz above and below 7.83 Hz.

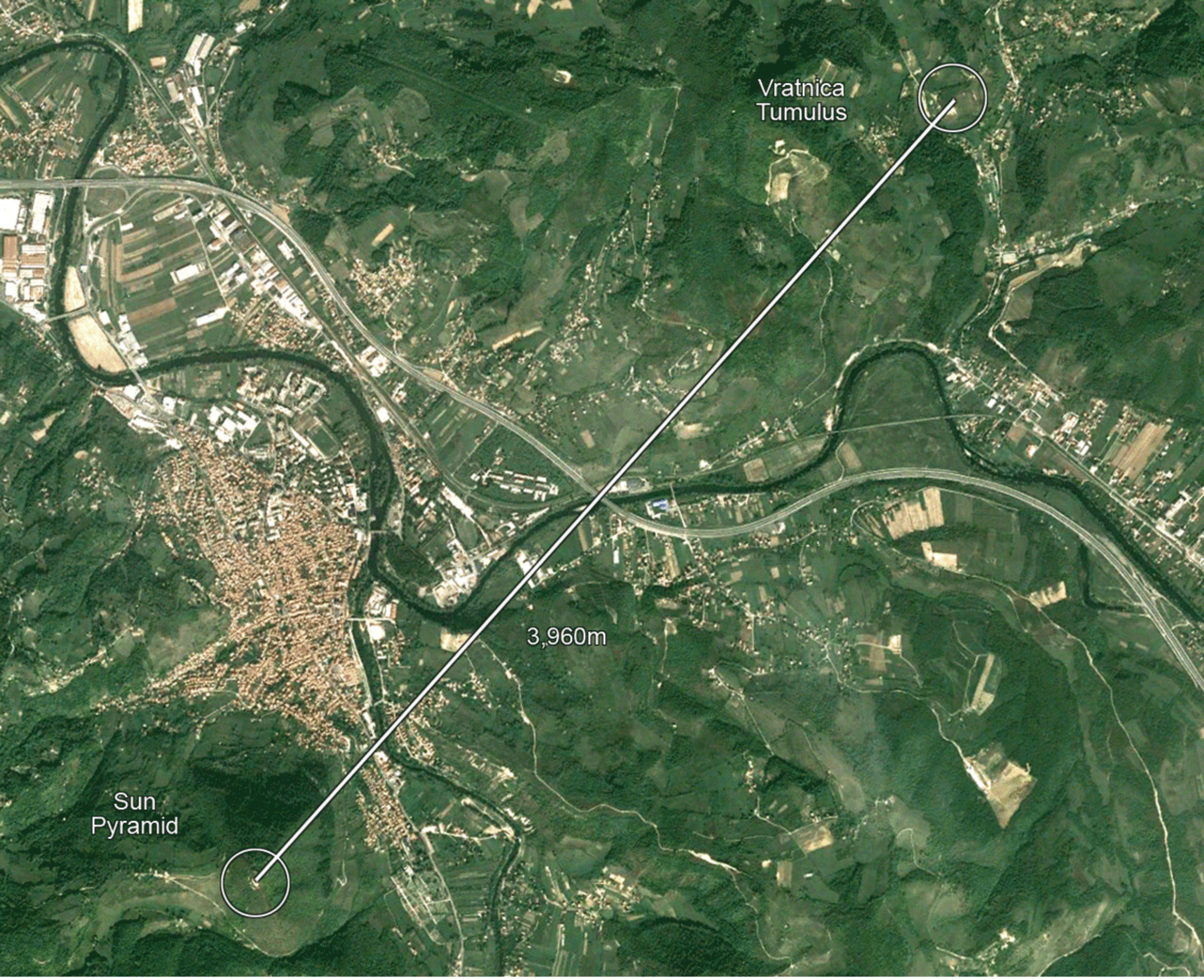
This special frequency threshold of 7.8 Hz corresponds to *alpha brainwave* patterns measurable by EEG and associated with relaxation, healing, lucid visualization and the threshold of dream states. The fundamental infrasonic resonance of the world's pyramid network is presently anchored at 1.45 Hz, in the range of the human heartbeat at the 233m wavelength to which the Great Pyramid's base length was calibrated. *A water cavitation pump system, now inoperable, once drove the Great Pyramid at 1.45 Hz.*



Infrasound-induced ground fires ravaged the town of Peschici, on Italy's Gargano Peninsula in July, 2007 (circled, above), having been spontaneously ignited by standing waves focused by the Great Pyramid:

> The thing that surprised him, was to acknowledge that... the flames seemed to gush from the earth itself. Without warning, while walking, you could see the smoke and immediately after that, flames arising from the ground. That's it, out of nowhere. They managed to fix the situation by running back and forth for hours, with water buckets at hand, in order to put out the mysterious fires that seemed to escape from under the ground.[6]

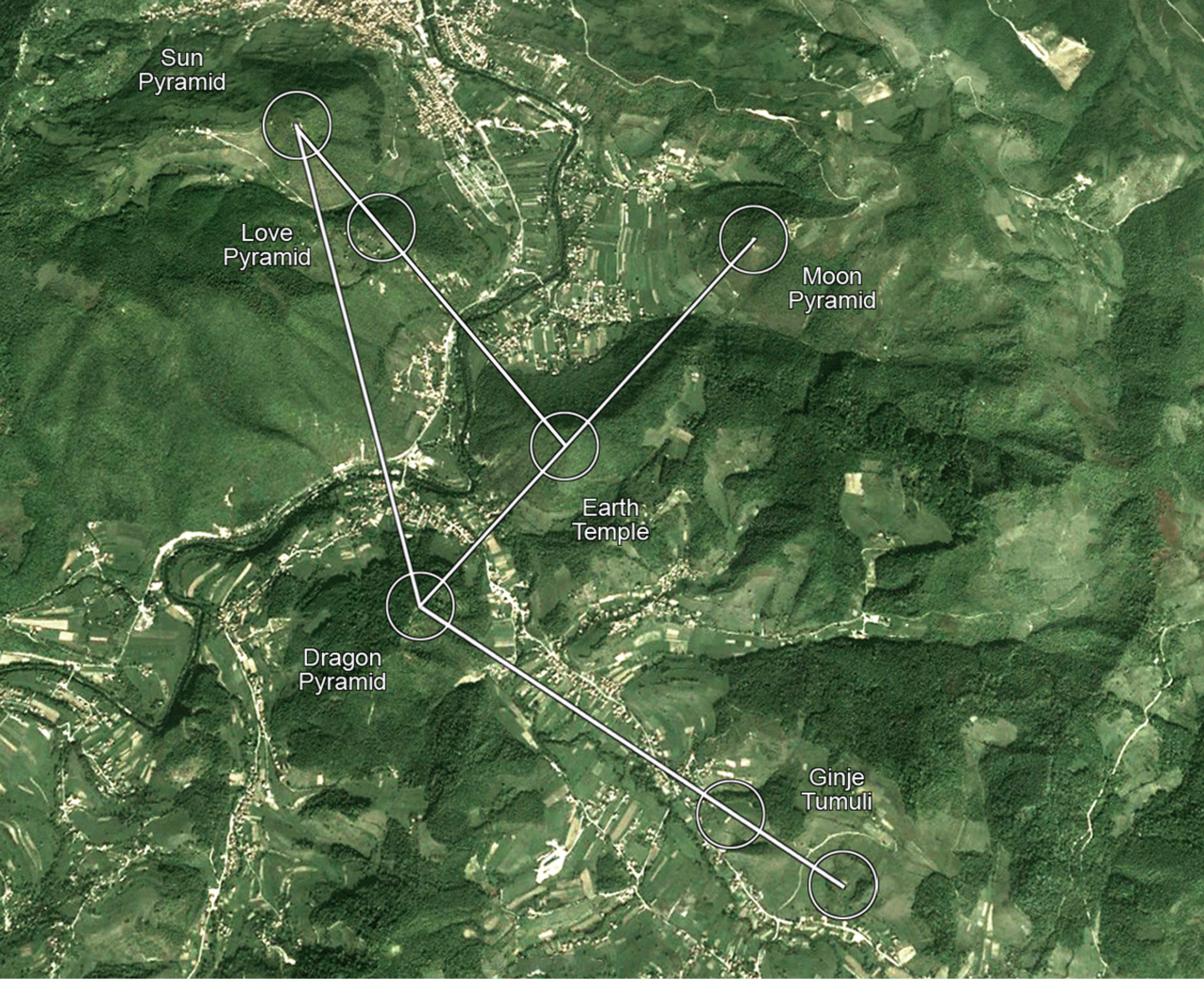
Peschici, Italy (41.95°N 16.01°E) is 1,182 miles from the Great Pyramid, comprising 4.74% of Earth's mean circumference distance. Ultra-low frequency observations can be easily made to verify this conclusion, yet those scientific authorities charged with investigating these piezoelectric fires have not been able to resolve the cause, totally unaware of imperceptible dangers threatening many communities in similar circumstances in Italy, especially Sicily, and at hundreds of other locations worldwide.



Another set of clear patterns in the local distribution of the various megalithic monuments of the Bosnian Valley of the Pyramids also confirms their calibration for efficient acoustic energy storing in the ultra-low frequency range of the human heartbeat. The 440m base length of the Sun Pyramid and its 220m height endow the monument with a fundamental resonant frequency of 1.5 Hz, matching the resting heartbeat frequency for the induction of tri-thalamic entrainment and collective telepathic consciousness.

The distances between construction sites selected for these psychoacoustic monuments conform to integer multiples of this crucial 220m heartbeat wavelength. For example, the Vratnica Tumulus is 3,960m directly northeast of the Sun Pyramid (above), a distance that is 18 times the height of the Sun Pyramid (220 x 18 = 3,960). In turn, the apex of the Sun Pyramid is 2,200m from the apex of the Pyramid of the Dragon (opposite), or 10 times the chosen resonant wavelength (220 x 10 = 2,200).

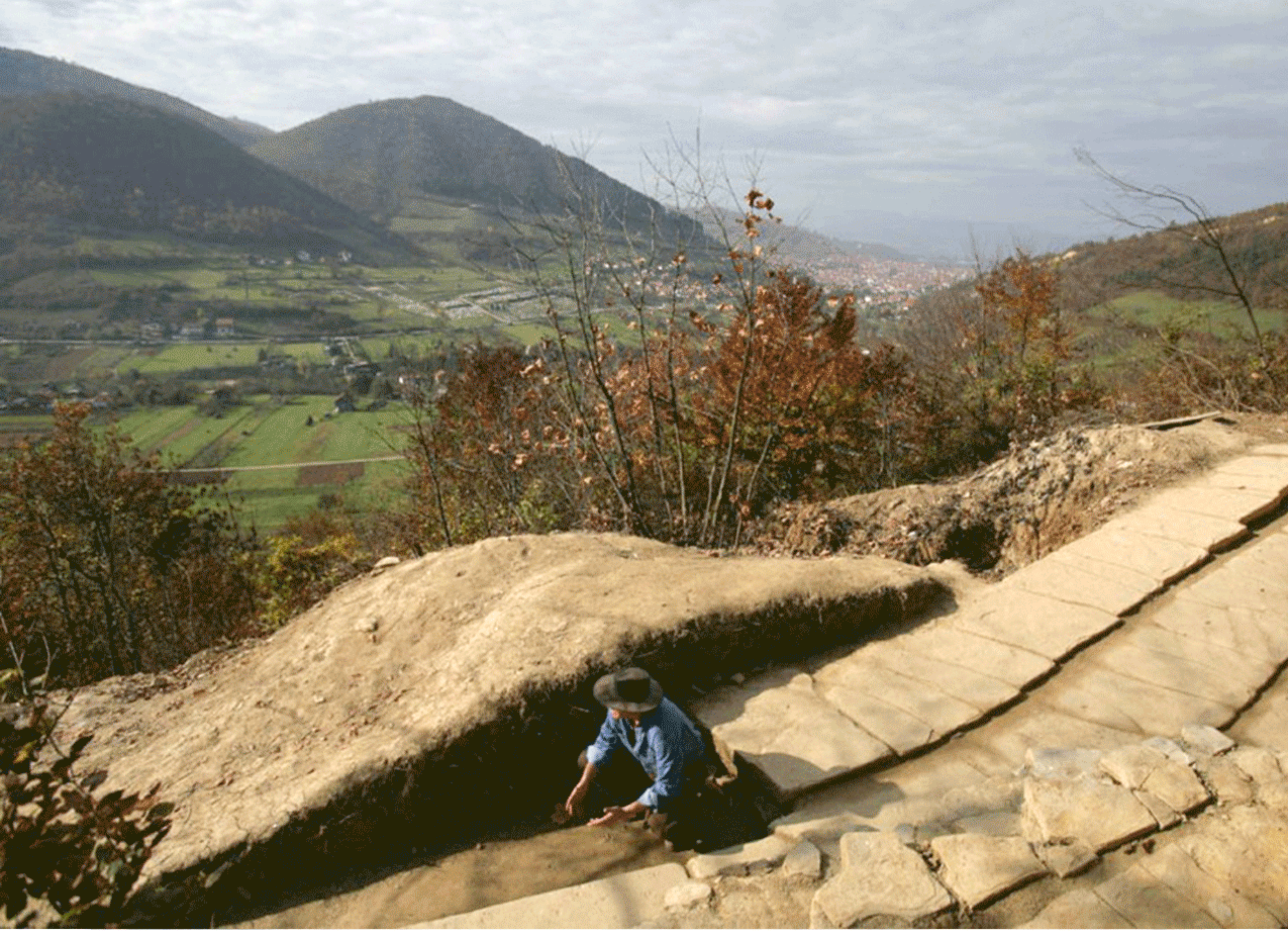
Continuing this distinct heartbeat wavelength dispersal pattern, the apex of the Pyramid of Love was constructed 440m from the apex of the Pyramid of the Sun, or twice the chosen 220m wavelength. The apex of the Pyramid of Love is 1,320m from the apex of the Temple of the Earth, a distance that comprises 6 times the chosen wavelength (220 x 6 = 1,320). In addition, the central axes of all three of these monumental structures, devoted to the Sun, Love and the Earth, conform to a perfect linear alignment. An underlying geometric plan for the entire complex has been exquisitely laid out.



The apex of the Pyramid of the Dragon is situated precisely 2,200m from the apex of the Pyramid of the Moon. Constructed exactly along this alignment is the Temple of the Earth at a distance of 880m from the Pyramid of the Dragon (220 x 4 = 880) and 1,320m from the Pyramid of the Moon (220 x 6 = 1,320). *These alignments and repeating proportional relationships apply to all of the valley's major structures.*

Two low-angle tumuli recently discovered near the village of Ginje form a southeastern extension of the valley complex. The distance from the Pyramid of the Dragon to the first Ginje Tumulus is 1,760m, or 8 times the chosen wavelength (220 x 8 = 1760). Continuing along the same axis, the second Ginje Tumulus is located 440m from the first, and 2,200m from the Pyramid of the Dragon (above).

These remarkably consistent patterns underlying the distribution of the Bosnian pyramids were not set in stone for the beauty of mathematical symmetry, but *served a much more practical function involving ULF wave focusing for the synchronization of human consciousness*. Atop the Bosnian Pyramid of the Sun, this focused energy field has been measured by various research teams as a 4.5m-wide energy beam emanating a strong 28 kHz signal from the apex.[7] Transduction of infrasound intensifies ionization within the temples, enhancing bioelectrical conditions for cellular regeneration. *Geopolymer experts have identified the many blocks of the Bosnian pyramid as an advanced type of ancient concrete* (overleaf), akin to Roman concrete and the synthetic limestones of the Great Pyramid at Giza.



The great majority of the irregularly shaped casing blocks and multi-layered artificial concrete slabs effectively replicate the natural volcanic formation of breccia conglomerate comprising the bedrock below the Valley of the Pyramids. The many miles of rounded river stones and clay layers that line the valley were excavated from a complex system of tunnels below the pyramids, which are expected to link each of the five refaçaded mountain pyramids to one another, as is the case with many such complexes.

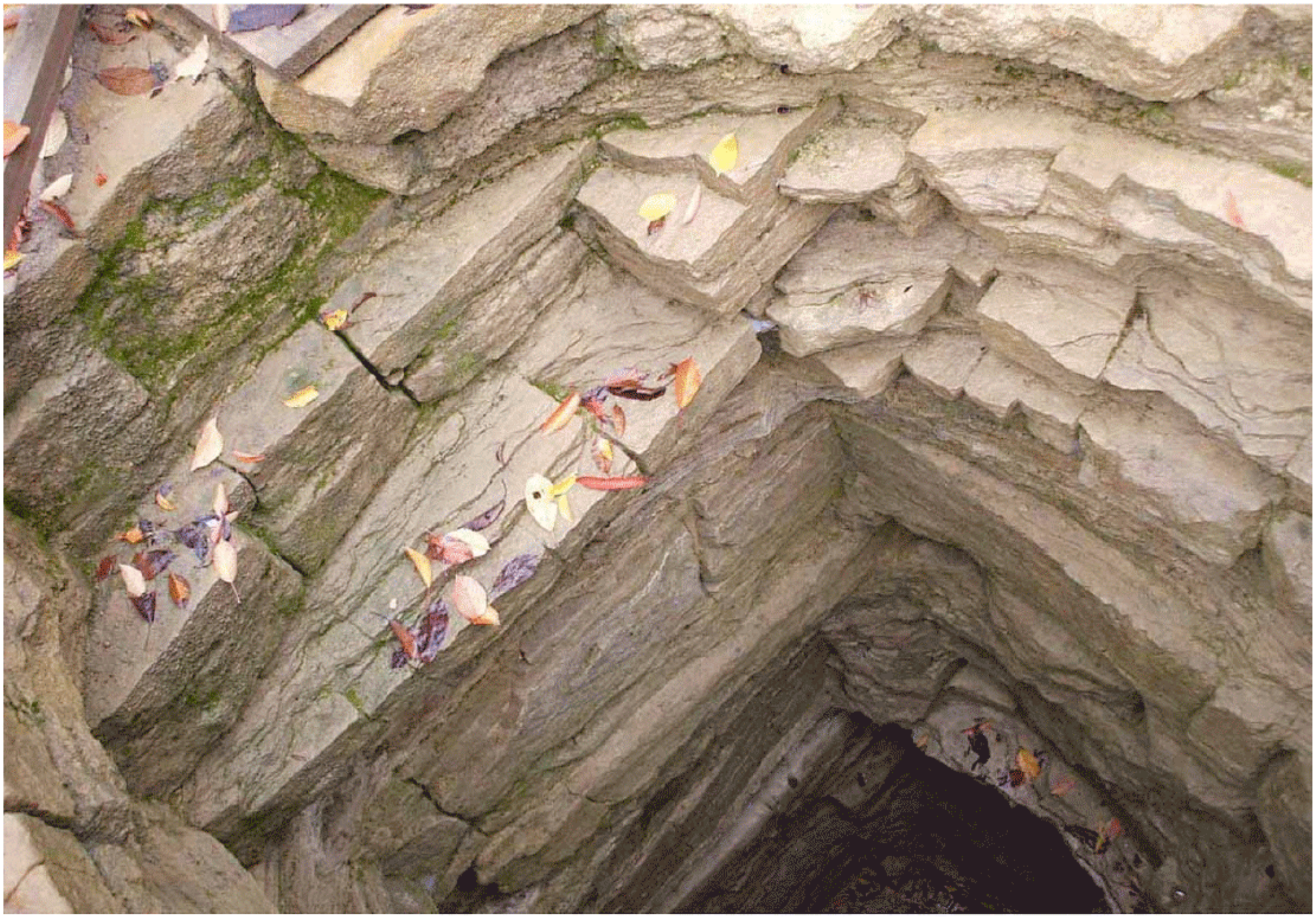
During construction of the many monumental temples, thousands of tons of rounded river stones were excavated to create the tunnels and transported above ground for use as piezoelectric filler material in the hundreds of thousands of tons of high-grade 'breccia' cement slabs encasing the mountains. Layers of fine sand below the valley floor contributed piezoelectric quartz crystals that were mixed with various reactants and poured as fine-grained synthetic sandstones to form extensive multi-layered terraces.

Several lengthy cement-covered platforms have been excavated on the four pyramids as well as on the conical earthen pyramid structure named the Tumulus of Vratnica (opposite). Analyses conducted on these stones in 2009 by the University of Zenica, Bosnia-Herzegovina determined that the massive blocks are synthetic in origin, being composed of gravel, poorly baked clay and dolomite/calcite carbonate that is mixed with water to form the active chemical component lime hydrate.[8]

The extreme hardness of these high-quality cements has been measured between 100-140 Mpa, exhibiting nearly twice the strength of industrial cement mixtures produced today. These findings parallel the prior research of Dr. J. Davidovits concerning the artificial stone geopolymers of the Great Pyramid at Giza,[9] *which present N-S magnetic polarization fixed during the setting process in situ.*[10]

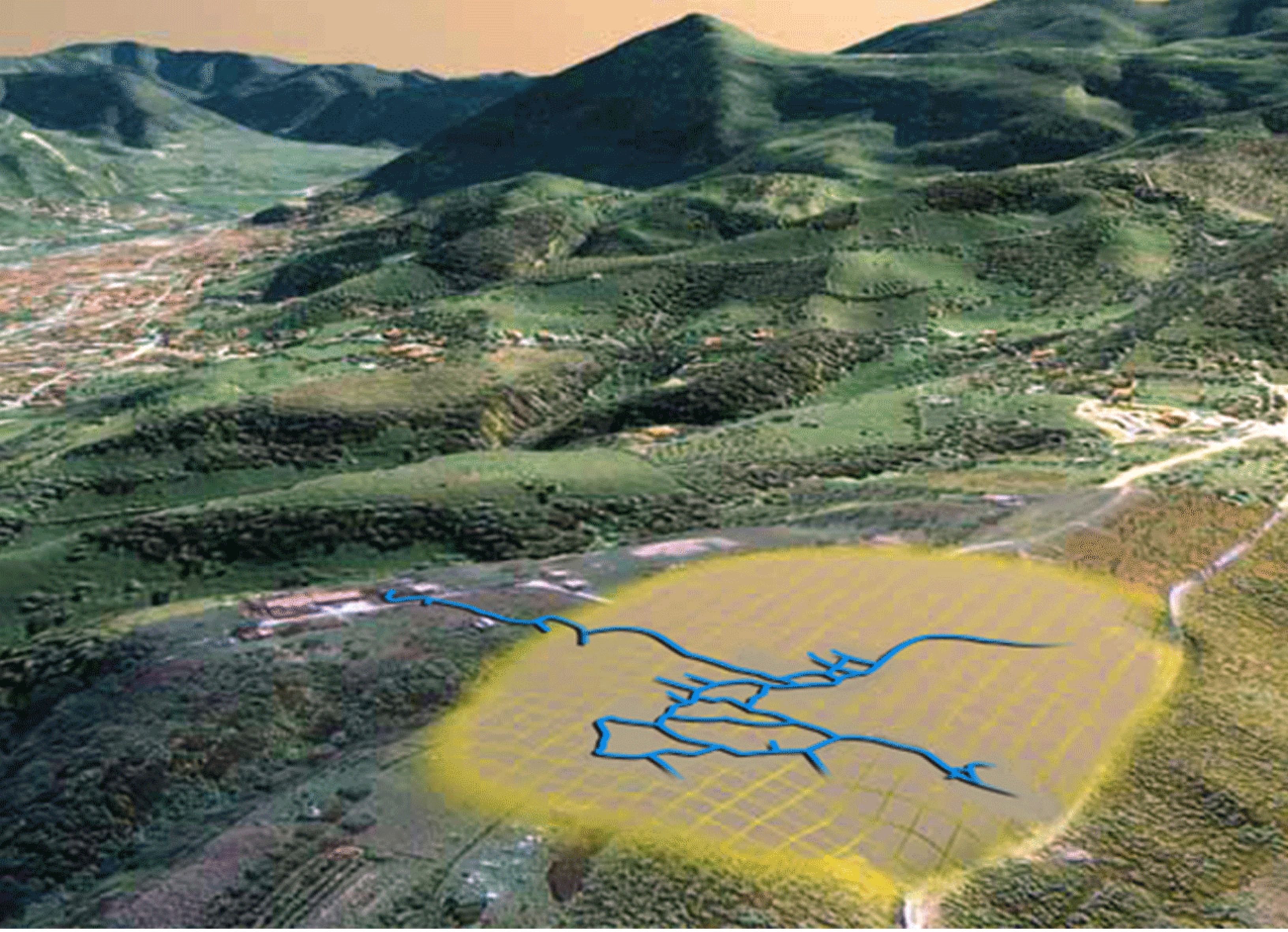
As the cement slurry was thoroughly mixed, chemical reactions take place between the caustic lime and water that generate heat, driving the process of evaporation and rapid setting. After being poured into a thick, damp clay-lined mold of the desired shape and allowed dry to hardness, particular color changes appear due to the absorption of water and iron. Along the cement-mold interface, an even band has been tinted brown-orange by iron that migrated into the liquid slurry with water that was absorbed from the iron-rich clays used to seal the inner surfaces of the reinforced molds (previous pages).

Extensive excavations and photographic documentation of the artificially produced concrete slabs of all sizes, from a few pounds to several tons, have yielded samples of organic material that can be readily dated by conventional RC-14 measurements. An approximate timeframe for the construction of the Pyramid of the Sun has been established by initial radiocarbon tests of organic samples embedded in the concrete during its deposition by the ancient Atlantean pyramid builders. Deep within the excavation of Trench 4A on the Pyramid of the Sun, the lower face of a large stone block preserved a partially fossilized leaf that yielded an approximate age of 24,800 years (±200 years).[11]



This astonishingly far-removed Paleolithic age determination has confirmed the conclusions of Dr. Osmanagic based on the significant depth of soil that has accumulated on top of these structures over the millennia since their disoccupation. Excavators working under the collective research efforts have removed small sections of the cement platforms to reveal the ancient construction techniques. Each level layer of cement was separated by a thin layer of clay, extending to 3m in depth (above).

The structure of alternating layers of cement slabs and clay forms *a composite material that mimics the structure of bone, which is strengthened by layers of hard platelets of hydroxyapatite within a flexible collagen matrix.*[12] In addition to the plasticity and adhesion contributed by the clay layers, their capacity to absorb and hold water also enhances the piezoelectric properties of the massive monuments.



Such clear and consistent results from the testing of the cements of the Bosnian pyramids, and their consistency with analyses being conducted on pyramid and megalithic structures all over the world indicate that all great civilizations of the human past possessed an extremely advanced knowledge of geopolymer chemistry for the optimization of the piezoelectric induction of planetary resonances.

Concurrent discoveries of a multitude of giant stone spheres located in rivers and forests throughout the region surrounding the Valley of the Pyramids in Bosnia[13] has paralleled very similar discoveries in the vicinity of pyramids sites in the Yucatan Peninsula and Guatemala, suggesting a direct technological connection between pyramid structures and the stone spheres. Furthermore, the aforementioned geopolymer studies will eventually be applied to clarify the origin of the stone spheres, which were most likely cast in spherical molds by these same ancient Atlantean geopolymer experts.

Another parallel between the Bosnian Valley of the Pyramids and Mesoamerican pyramid complexes is the presence of subterranean tunnel systems below the monumental structures. Every well-excavated ancient pyramid site in the world has been associated with underground passages that function as extensions of the healing chambers built within the pyramids. Used for much more than their control of access to particular portions of the sites, such tunnels were known for their healing influences related to bioelectrification of the human body and the purification of sacred underground water sources.[14]

Ongoing excavations below the Valley of the Pyramids in Bosnia have located, cleared and reinforced dozens of kilometers of a complex tunnel network that appears to have been constructed as a labyrinth. Now known as the Ravne, the tunnel entrance is located just two kilometers from the Pyramid of the Sun, and extends in a meandering maze leading in the general direction of the pyramid (above).[15]

Several years of excavation and clearing of loose rock debris filling the Ravne maze have uncovered many surprises, including pure, drinkable water[16], the common appearance of plasma orbs in flash photographs[17], and the primary quandry as to *when and why the tunnel system was entirely filled in during a secondary occupation phase*. The ancient origin of artifacts interred in the tunnels by the refilling work has been determined from a waterlogged wood fragment recovered from one of the tunnel walls.

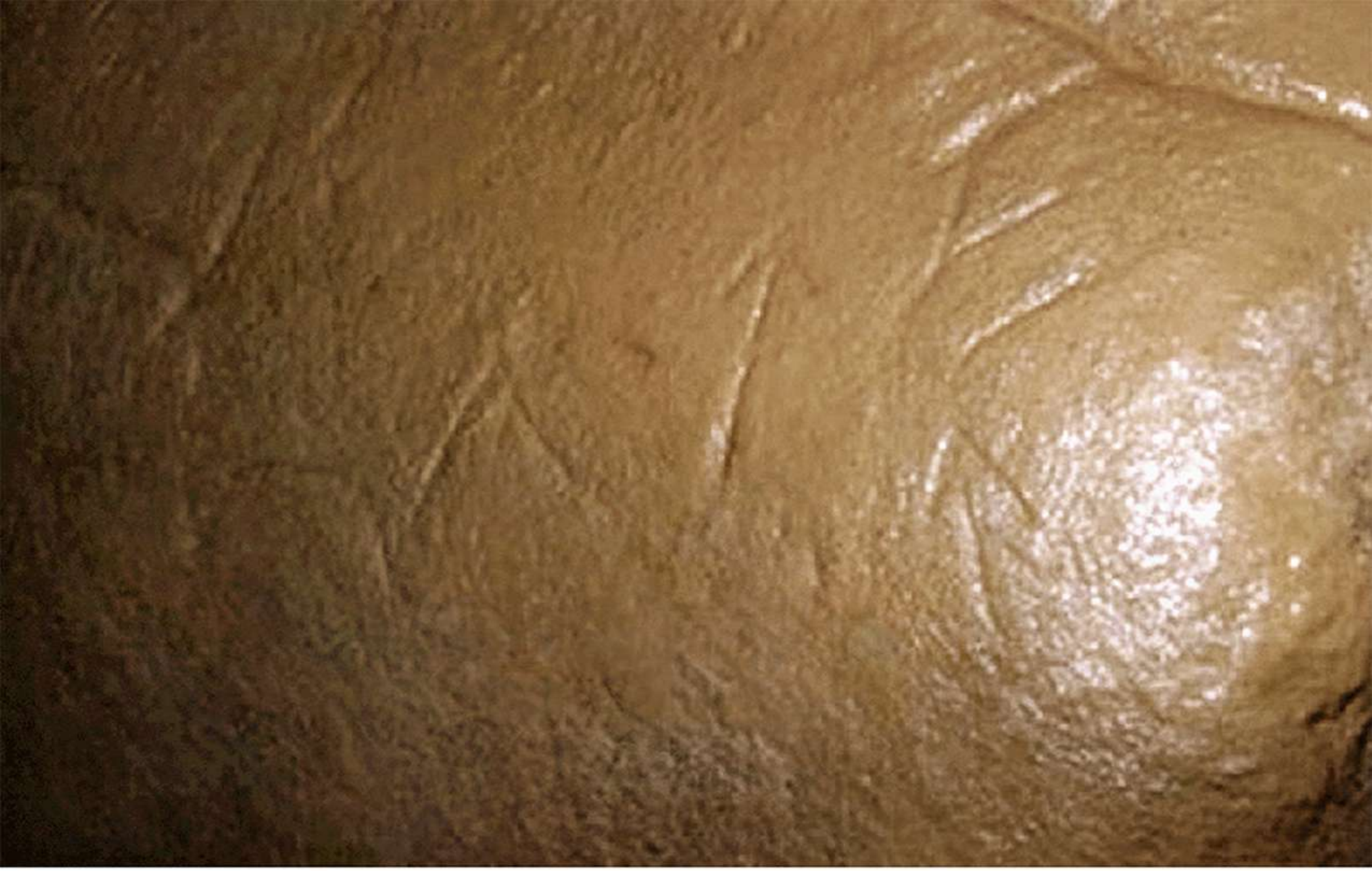
Analyses conducted by Professor Ana Pazdur at the Gliwice Radiocarbon Laboratory returned a date for the blackened wood fragments estimated at 34,800 years old (±1500).[18] Further testing on the materials was conducted by A. Lawler at the Leibnitz-Laboratory for Radiometric Dating and Stable Isotope Research at Christian-Albrechts University in Kiel, Germany, providing an age estimate of 30,600 years (+540/-510).[19] Given that the accuracy of these radiocarbon dating techniques is limited by the great antiquity of the Ravne wood samples, the results obtained by two different laboratories are consistent with each other, providing approximate dates for the tunnels' construction.

The tested wood fragments were photographed before removal from the compacted layer of filler material that was removed from an area 10m from one of several large, rounded blocks lying on the floor of the original passage. While first assumed to be natural mudstones, these enigmatic items were later identified as megaceramic slabs that were sculpted by the ancient builders of the Ravne maze (opposite, above). *Shaped like giant undulating pillows, their smooth forms reflect ergonomic qualities consistent with a practical function as piezoelectric semiconductor platforms for bioelectrical qi healing practices.*[20]

Analyses of samples from the smooth ceramic platforms conducted at the Rudjer Boskovic Institute for Atomic Physics in Zagreb, Croatia determined the fine ceramic composition to be man-made in origin.[21] The same caustic chemistry that induces thermosetting in geopolymer cements was likely adapted for solidifying the megaceramic platforms, some of which weight 8 tons, yet do not display any of the discoloration typically caused by oven firing processes. *The massive platforms perpetually resonate at frequencies between 28-33 kHz, transducing negative ion concentrations measured at various positions within the Ravne tunnel system by Dr. Osmanagic and B. Bric using a conventional air ion counter:*

> At the entrance to the Ravne tunnel, the concentration was recorded at 400 negative ions per cubic centimeter of air. At 40 meters' distance into the tunnel, the concentration was recorded at 3,000 negative ions per cubic centimeter of air. At 220 meters' distance into the tunnel, the concentration was recorded at 18,000 negative ions per cubic centimeter of air.[22]

Many of the megaceramic forms are inscribed with Paleo-Sanskrit glyphs that have sustained damage and are illegible, yet a few key passages of text can be clearly observed and translated according to the Schildmann decipherment. These few legible sections of script marking the megaceramics provide strong evidence for their advanced bioelectrical function within the tunnels and pyramid chambers.



I ⌒ Λ ↑ ☰ I ↑

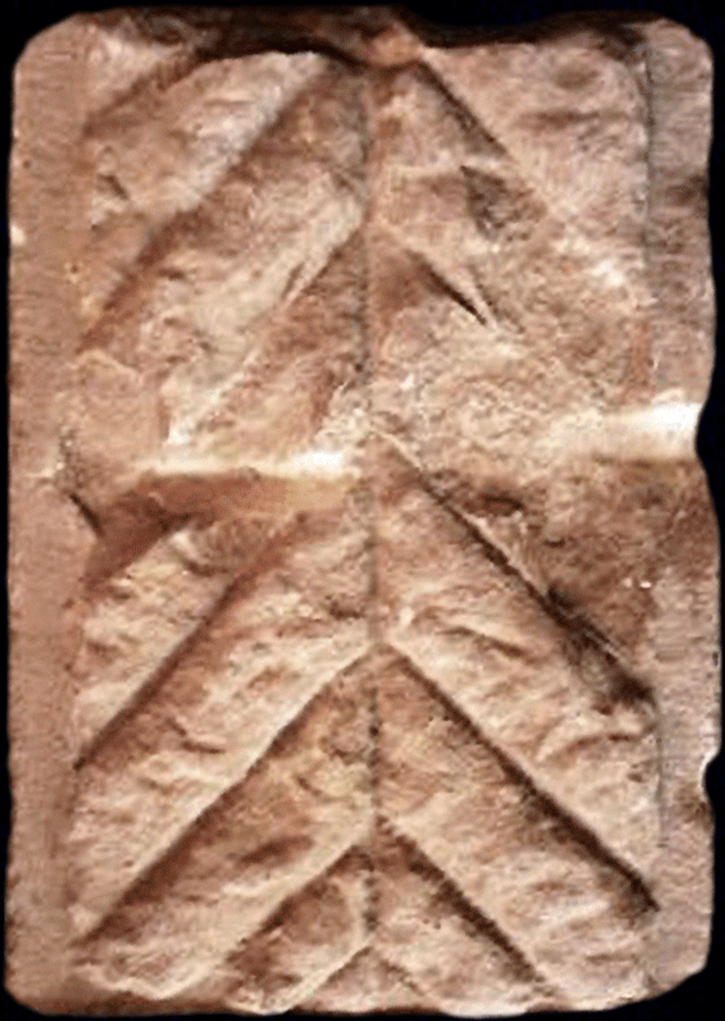
as - adhi kar^{a} kar - as r^{a}u^{a} - as kar - as

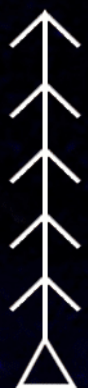
For delivering the action (of) workings, for thundering workings

One surviving example of the megaceramic glyph texts was photographed during its uncovering from a layer of sandy soil, thereby providing evidence of the markings' genuine antiquity. As with many such ancient stone texts, the inscription specifies the function of the object itself, in this case reading: *as-adhi kara kar-as raua-as kar-as* –"Delivering the action of workings, for thundering workings" (above). *This phrase directly identifies the megaceramics as concentrating negative ions, still measurable in our day as highly effective piezoelectric transducers of infrasound in the extensive tunnel systems.*

In addition to the high quartz content of hard river stones that comprise the conglomerate of the valley's bedrock, the megaceramic transducers significantly contribute to the remarkable acoustic resonance of the Ravne system, which has been investigated in the context of human vocal resonances by researchers in 2012.[23] High-quality recordings of ancient chants performed by Denise Myriam Cannas demonstrate the extraordinary acoustic conditions that inform the primary purpose behind the entire monumental complex at this resonant location where layers of crystalline stones form thick bedrock.

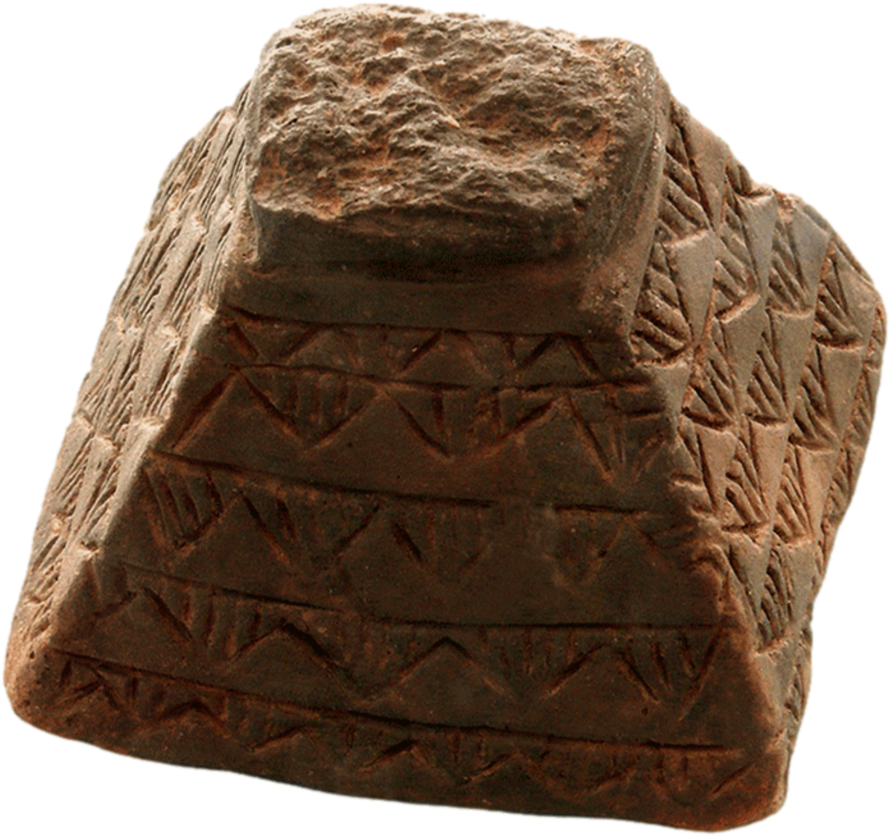
Every material used by these ancient builders of the Atlantean culture were selected from natural deposits or carefully manufactured for their resonant characteristics that would benefit the human body. Indeed, every practical tool and every artwork were designed as resonant 'wireless' electrical healing devices that may have served secondary functions, each based on its particular form.

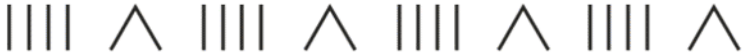




kar - as kar - as upama

Workings, workings... (of) the highest





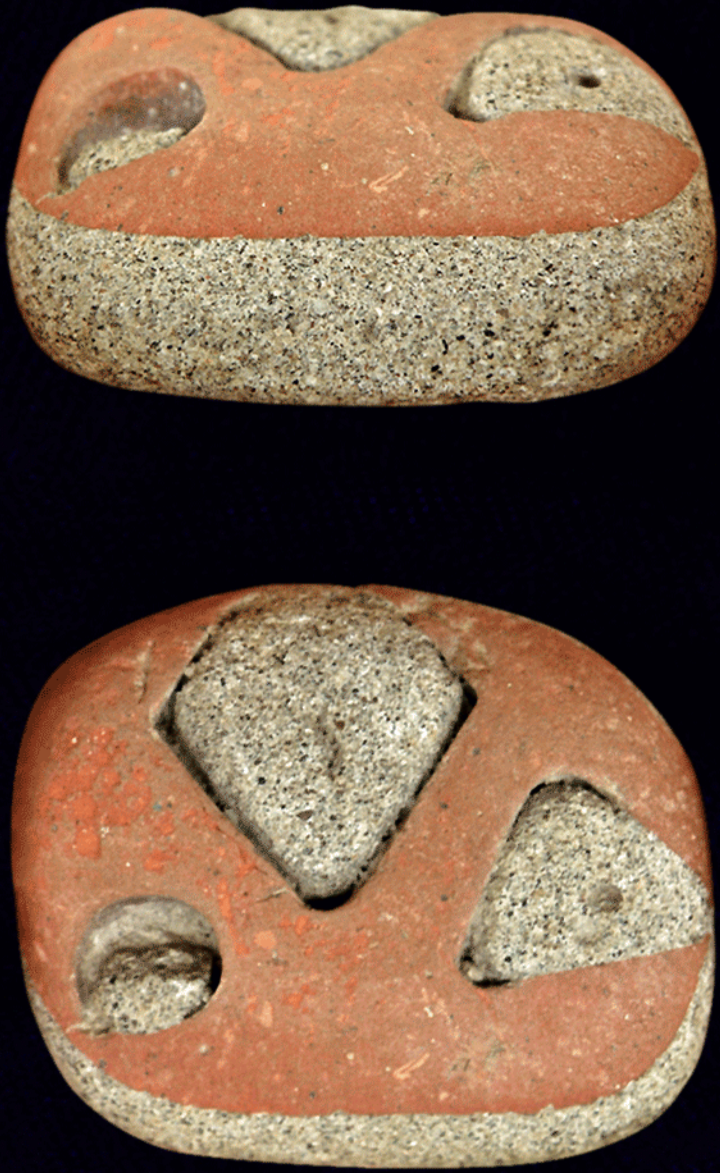
ri^{S} kar ri^{S} kar ri^{S} kar ri^{S} kar

Diminishing works, diminishing works, diminishing works...

Ploughing of cultivated fields surrounding the Bosnian Pyramid of the Sun has uncovered synthetic sandstone artifacts that repeat the same enigmatic phrases embedded in the design and pictographic composition of Paleo-Sanskrit artifacts from the Illinois cave archive and the Caria, Italy collection. One rectangular limestone block bares a repeating vertical column of glyphs reading: *kar-as kar-as kar-as kar-as kar-as upama* –meaning "Workings, workings... of the highest" (opposite). *The specific geometric pattern of lines cast in low relief on this synthetic sandstone block are also embedded in an Atlantean limestone statue from Caria, Italy of a woman holding a plant, identifying the beneficial influence of planetary infrasound resonance focused onto those specific locations by the Great Pyramid.*

A model terracotta pyramid was also discovered in 2008 by students from Christian-Albrechts University of Kiel, Germany excavating at Donje Mostre in the Valley of the Pyramids. Partly fragmented, the artifact in the form of an inscribed four-sided pyramid was radiocarbon dated to the Neolithic period, being approximately 6,500 years old.[24] Each face of the pyramid presents a repeating pattern of clearly inscribed Paleo-Sanskrit glyphs that have escaped recognition by archeologists and epigraphers alike.

The repeating lines of glyphs describe the diminishing intensity of planetary infrasound resonance transduced by the global pyramid network, reading: *ris kar ris kar ris kar ris kar* –meaning "Diminishing works, diminishing works, diminishing works..." (above). This repeating phrase echoes the regretful sentiments of many Atlantean descendent cultures that retained knowledge of the function of the pyramid network and still expressed themselves in passages of Paleo-Sanskrit language. *This reference to the pyramids' dysfunctional status suggests these Neolithic residents of the Valley of the Pyramids were responsible for refilling segments of the Ravne tunnels as they refit the facilities for renewed use.*



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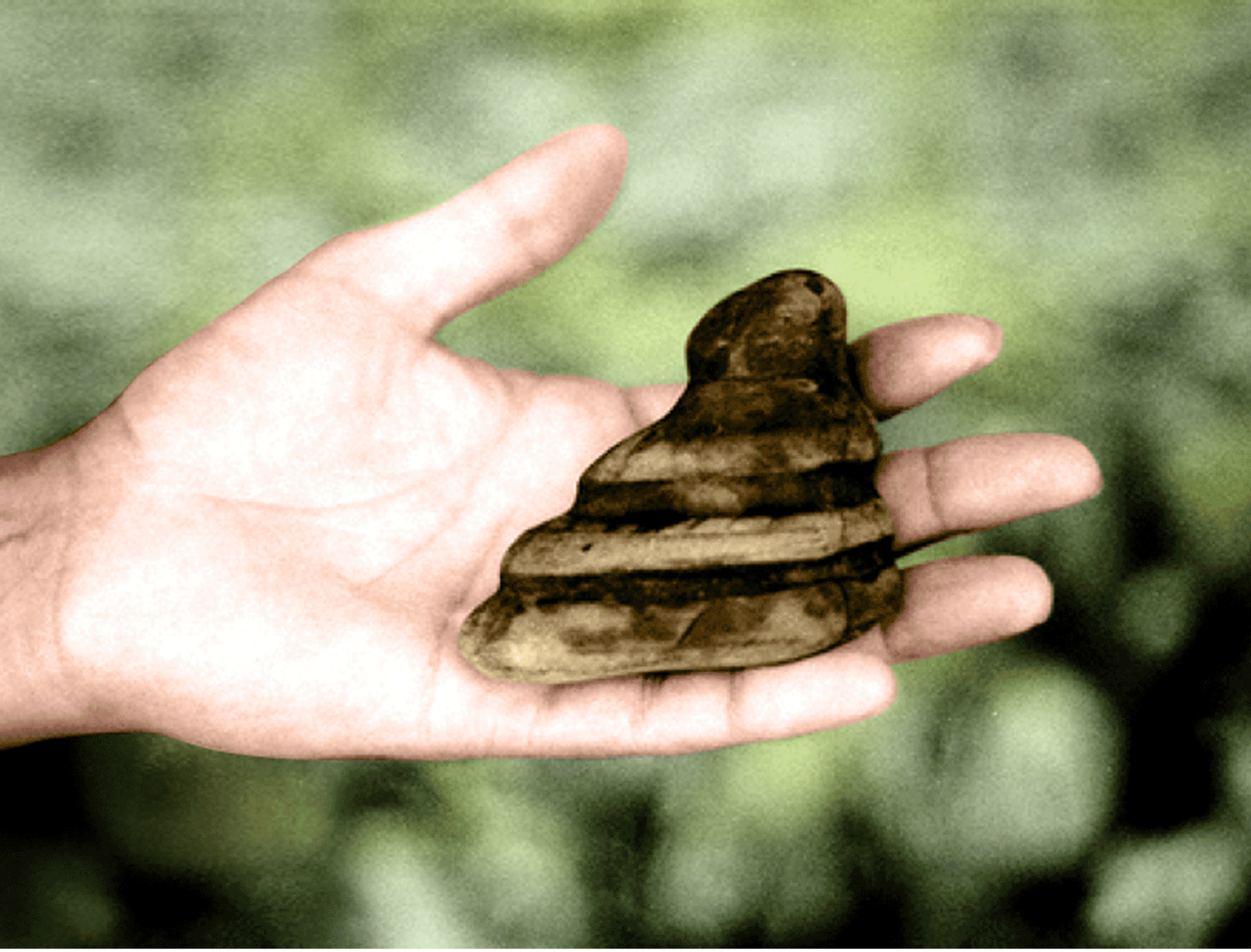
nau ya - as upama •

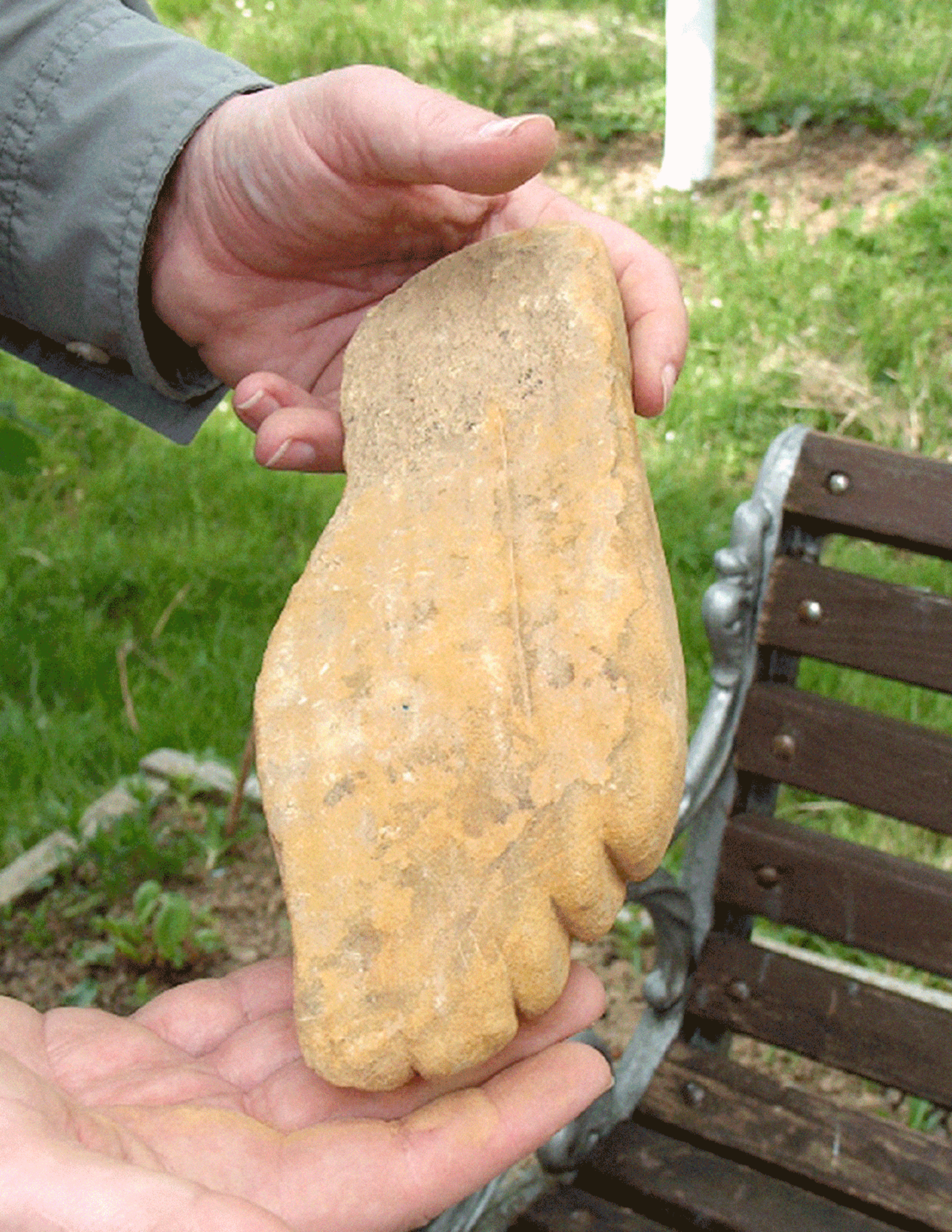
Spaceships striving for the highest one

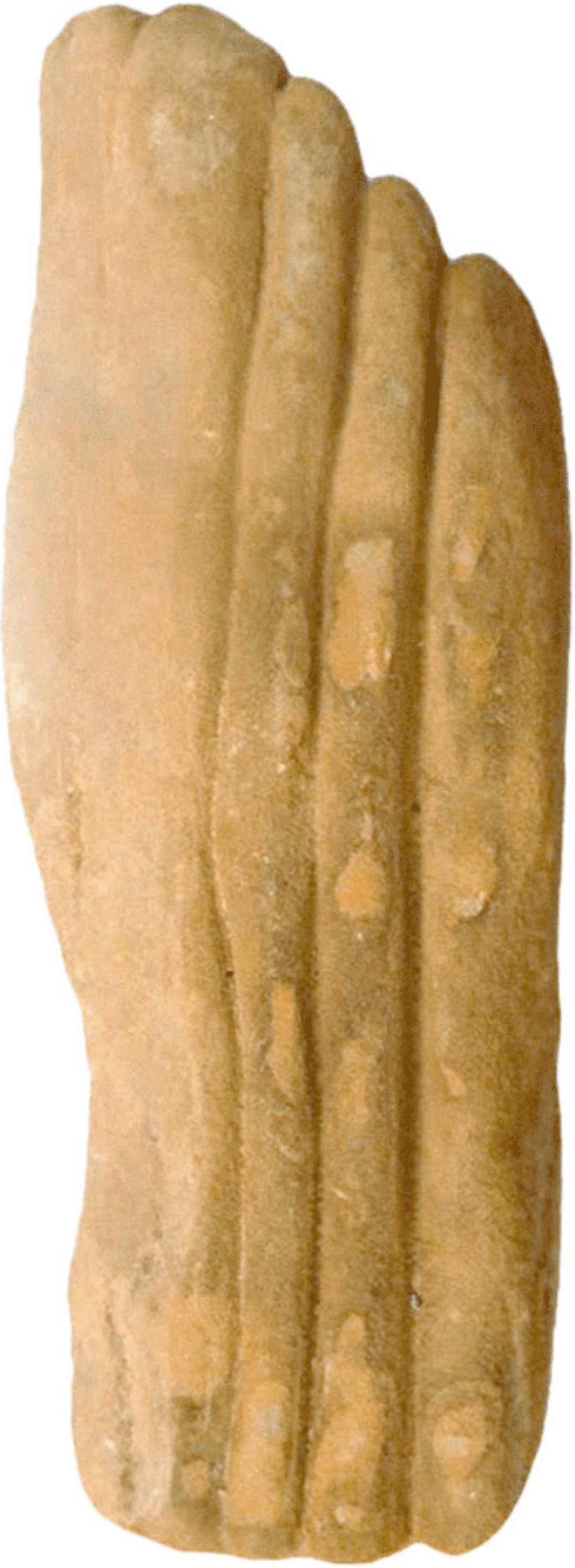


A geometric amulet baring Paleo-Sanskrit figures was also recently recovered from fields near the Visoko Pyramid of the Sun. Made of a ceramic-cement composite, the small amulet displaying a set of three glyphs reading: *nau ya-as upama* • –"Spaceships striving for the highest one" (opposite). Similar in size to amulets worn on necklaces discovered at several other Paleo-Sanskrit occupation sites, this votive token would rather have been carried in one's hand, pocket or pouch and quite possibly used as a seal for stamping the glyph text into wet clay (to be read from right to left).

The ergonomic consideration of sculptural form seen in the megaceramic platforms is also witnessed in the design of small personal tokens made by Atlantean cultures in every part of the world. Items that fit in the palm of the hand or under the feet were always shaped to caress the human form, and transduce the powerful infrasound resonance that was once focused onto the Pyramid of the Sun by the tri-frequency driving of the Giza pyramids in full operation. The majority of the Bosnian pyramid complex's extensive cement terraces and walkways were not flat, but had been individually cast with slightly rippling surfaces that conform to the contours of the foot for greater contact with the bare soles for electrification.

Handheld piezoelectric sculptures enhanced the field effects around the human body, acting as an extension of the healing induced by the pyramid stones. A small sandstone artifact from Visoko displays a smooth pattern of regular ridges that fits very comfortably in the grip of either hand, showing three parallel ridges resembling the Paleo-Sanskrit glyph for 'thundering': *raua* (above). Atlantean artistic designs commonly include embedded glyph ligatures that describe the function or meaning of the item.





The *raua* glyph motif makes a more subtle appearance in the simple design of a life-size sandstone sculpture of a human foot that was excavated from below a depth of 1m on the Tumulus of Vratnica (at left). Lines delineating the five toes of the foot extend along the entire length of the orange stone, three of which stand out clearly together and may perhaps represent the 'thundering' glyph. This interpretation reflects the close association of barefoot contact with the pyramid stones for bioelectrical induction by the thundering of planetary infrasound resonance.

The meaning of such subtle artistic references are certainly open to interpretation, yet these obvious repeating cultural patterns expressed in their choice of resonant piezoelectric materials and close alignment with ancient Vedic healing methods and prescribed 'sacred' lifestyles that have been strictly adhered to by indigenous communities in many parts of the world. The natural wisdom of ancient ways rings true to the deeper aspects of human consciousness that are resurfacing with our present unification of the diverse fields of scientific inquiry.

The powerful circular awareness of our Paleo-Sanskrit forbearers was firmly grounded by their root awareness of the cycles of reincarnation that govern human spiritual migration through time according to the rhythms of the cosmos. Our growing interest and awareness of the highly advanced technology of these gigantic pyramids that have lain dormant right under our noses for thousands of years without stirring the Atlantean memory of the catastrophic events that forced a once powerful civilization into total oblivion.

The complex Atlantean calendar system has been carefully maintained by the Maya Elders of the Yucatan region, designed to track the cyclical interactions of the planets and their dominance over human consciousness through their granting of natural bioelectrical healing. Our intuitive enjoyment of the electromagnetic fields of waterfalls, mountain peaks and caves is closely linked with our fascination and enjoyment of the electromagnetic environment of monumental pyramids. Continuing experimental investigations of the beneficial effect of direct physical contact with the Ravne maze platforms and the Bosnian pyramids will inspire qi healing experiments and further studies of the piezoelectric potential of the human body that underlies the primary Kundalini function of our ancient monuments.

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Balkan Relics

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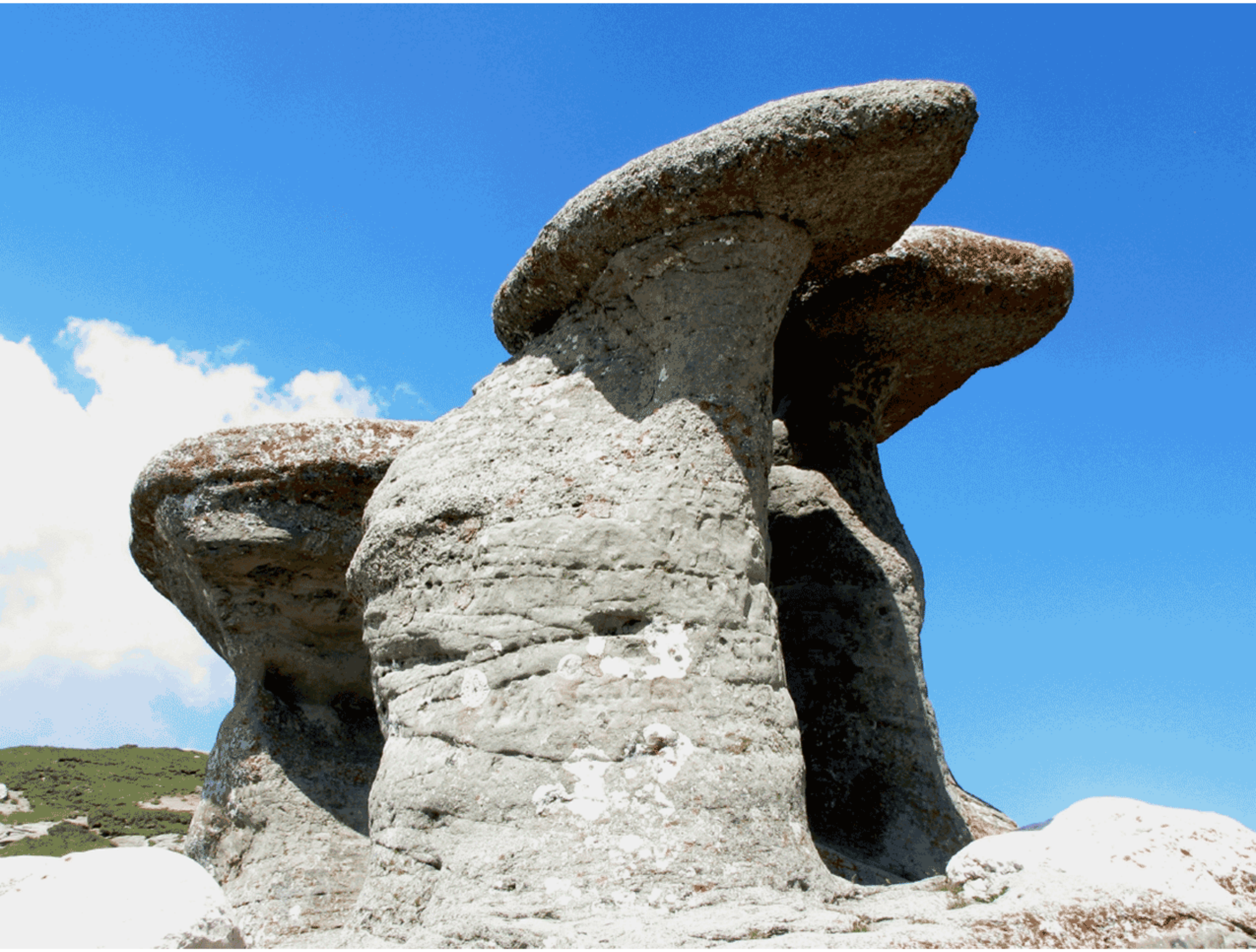
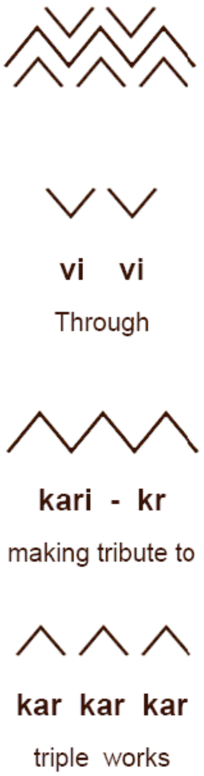
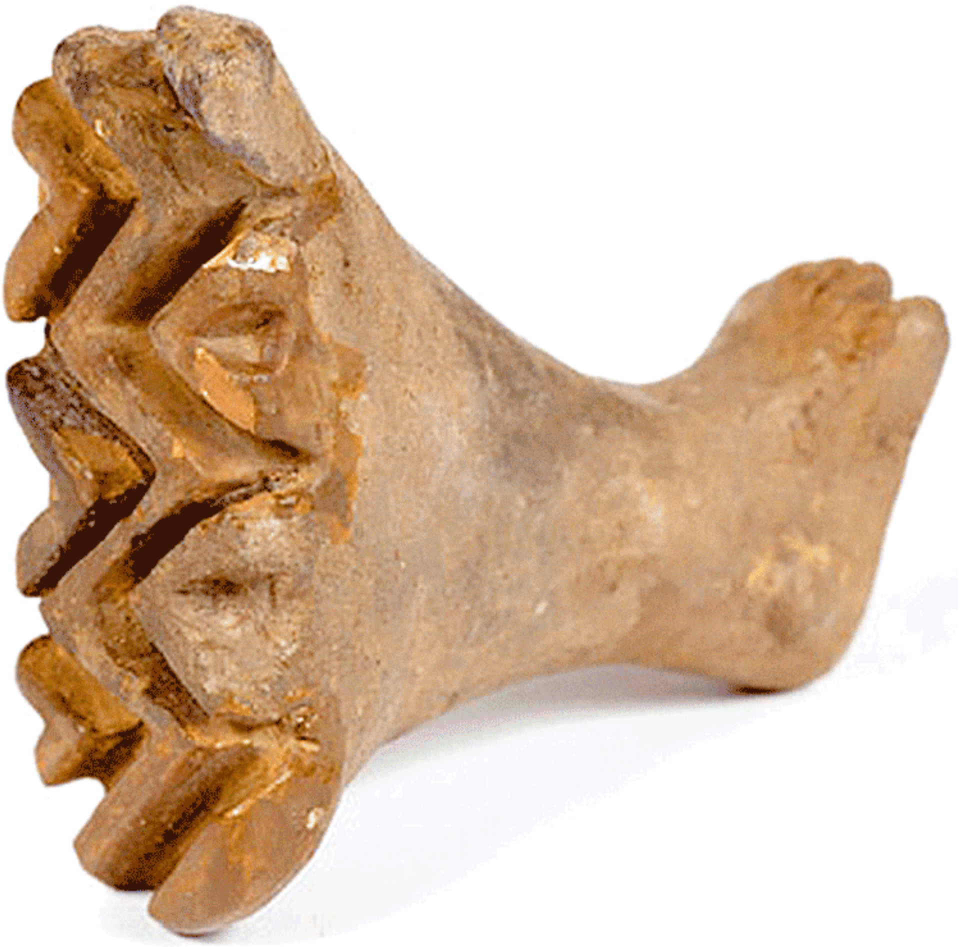


The impressive scale of creativity and advanced technical means of ancient humanity is on full display in all parts of the world, including those Paleolithic landscapes now submerged by oceans. Ancient megalithic sites are now being reconsidered in light of the recent discoveries of geopolymer chemistry suggesting *many megaliths may actually be synthetic products made from reconstituted stone cements.*

Unusual stone formations such as those in the Bucegi Mountains of Romania, at sites such as Babele (above), evoke a sense of wonder at monumental forms that most people simply attribute to the activity of natural forces, yet may in fact represent the skilled achievement of ancient Paleolithic builders. Geopolymer stone structures can now be clearly identified by paleomagnetic and microscopic analyses of the stone matrix for anomalous characteristics, especially the presence of exotic constituents.

Such analyses may explain architectural features of many so-called natural rock formations, and perhaps confirm the mold-made origin of huge sculpted rock outcroppings such as the Bucegi Mountains Sphinx (opposite). The specific density and microscopic composition of the stone may reveal the telltale signs of ancient artists' creative processes that effectively replicate the appearance of natural stone.



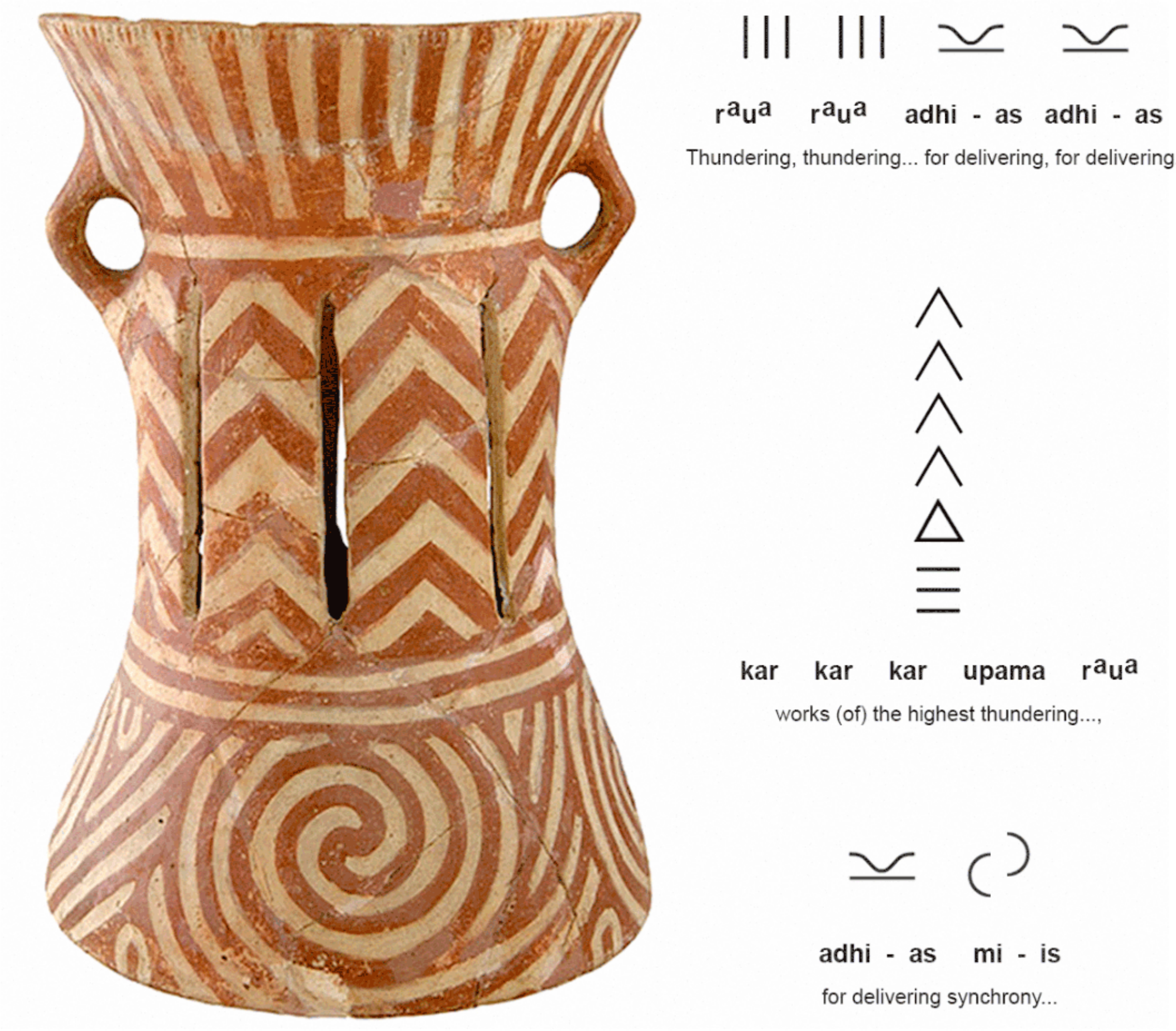


Advanced ancient cultural knowledge exhibited in megalithic geopolymer constructions worldwide belies a collective awareness shared among all Paleolithic cultures regarding the sophisticated physiological effects induced by monumental stone masterworks. The material remains of Paleolithic and Neolithic societies from the Balkan region of Europe include many ceramic objects with explanatory texts that directly relate this sacred Atlantean knowledge of the health benefits of induced bioelectrification.

Giant temples were exclusively constructed from stones possessing piezoelectric properties for transducing local infrasound into an enhanced electromagnetic field surrounding the monument. Such megalithic sites were always utilized by barefoot initiates who accepted the bioelectrical granting of planetary infrasound resonance received through the exposed soles of their feet.

This sacred practice of barefoot ambulation within temples has been maintained at indigenous sacred sites throughout the world, and was expressed in votive passages on ceramic and sandstone objects recovered at the Bosnian Valley of the Pyramids and at various sites from diverse Neolithic groups in the Balkans including the Starčevo–Criş, Cucuteni-Trypillia, Turdas-Vinca, Villanova, and Lepenski Vir cultures. All of these closely related societies of the Neolithic expressed themselves with a single language form that was collectively inherited from the greater ancestral culture of Atlantis that once flourished during the Paleolithic Era.

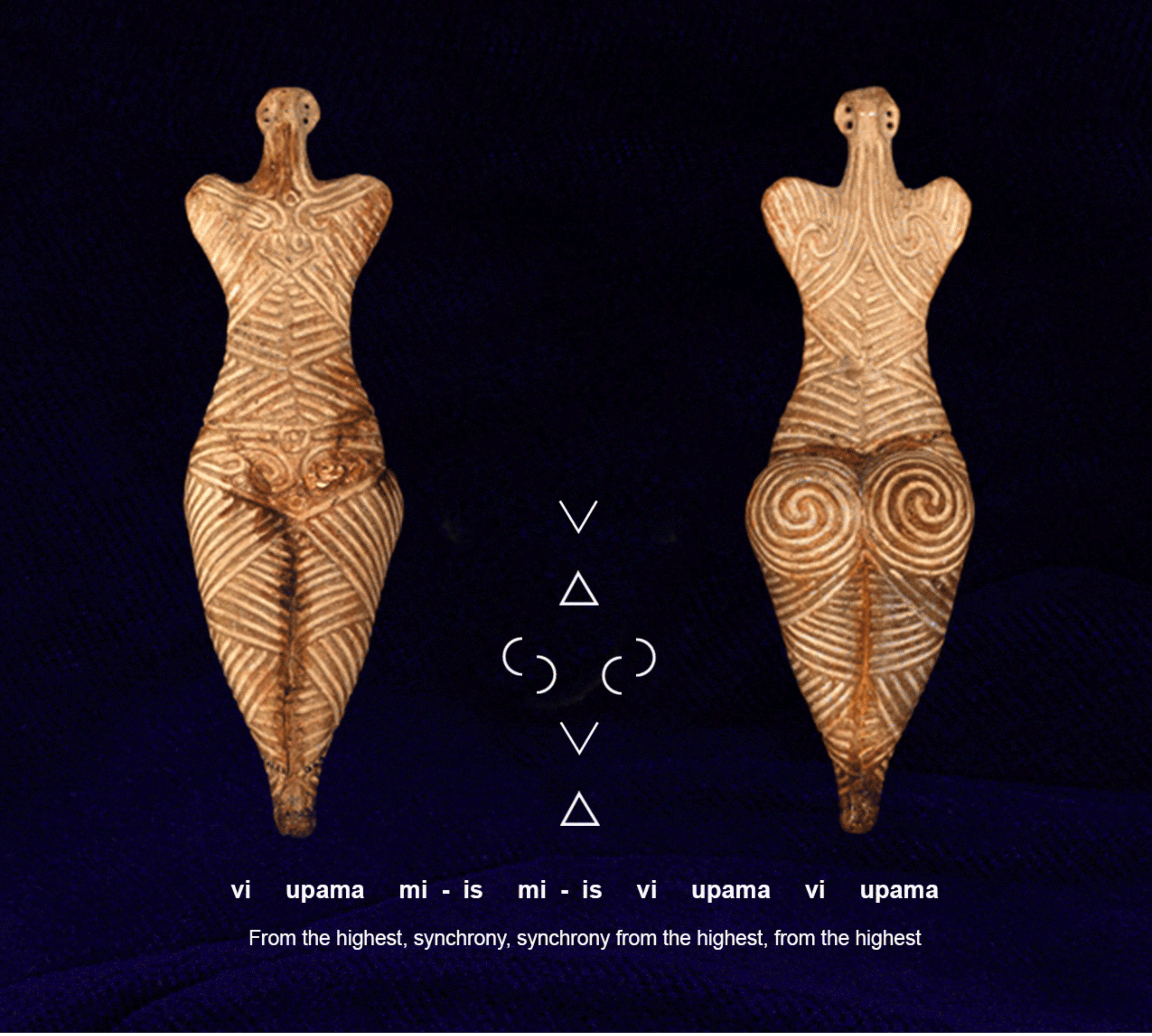
One of the most beautiful art objects from the Balkan region crafted by Neolithic artists of Starčevo–Criş is a ceramic stamp represesnting a lower leg and foot. Nested lines of carefully engraved Paleo-Sanskrit hieroglyphs read: *vi vi karikr kar kar kar* –"Through making tribute to triple works" (above). The meaning of this statement cannot be grasped without particular cultural context: praising sacred bioelectrical contact between bare feet and piezoelectric stones. *'Triple works' is an Atlantean reference to tri-frequency infrasonic rumbling focused by the three giant pyramids of Giza, Egypt.*


$r^{a}u^{a}$ $r^{a}u^{a}$ adhi - as adhi - as
Thundering, thundering... for delivering, for delivering...
kar kar kar upama $r^{a}u^{a}$
works (of) the highest thundering...,
adhi - as mi - is
for delivering synchrony...

Similar psychoacoustic references have also been painted onto many other functional objects among the recovered relics of the Cucuteni-Trypillia culture, known from sites in the Black Sea region. A ceramic hand drum was covered with mesmerizing patterns in red and beige glaze paints that express clear Paleo-Sanskrit phrases that have not been previously recognized.

A three-part votive passage starts along the upper rim where the drum skin was once fixed, stating the exact function of that portion of the sacred instrument: *raua raua adhi-as adhi-as* –"Thundering, thundering… for delivering, for delivering…" (above). The central portion of the drum text reads: *kar kar kar kar upama raua raua* –"Works of the highest, works of the highest..., thundering, thundering..." in reference to infrasonic booming transduced and focused by the highest free-standing pyramid at Giza.[2]

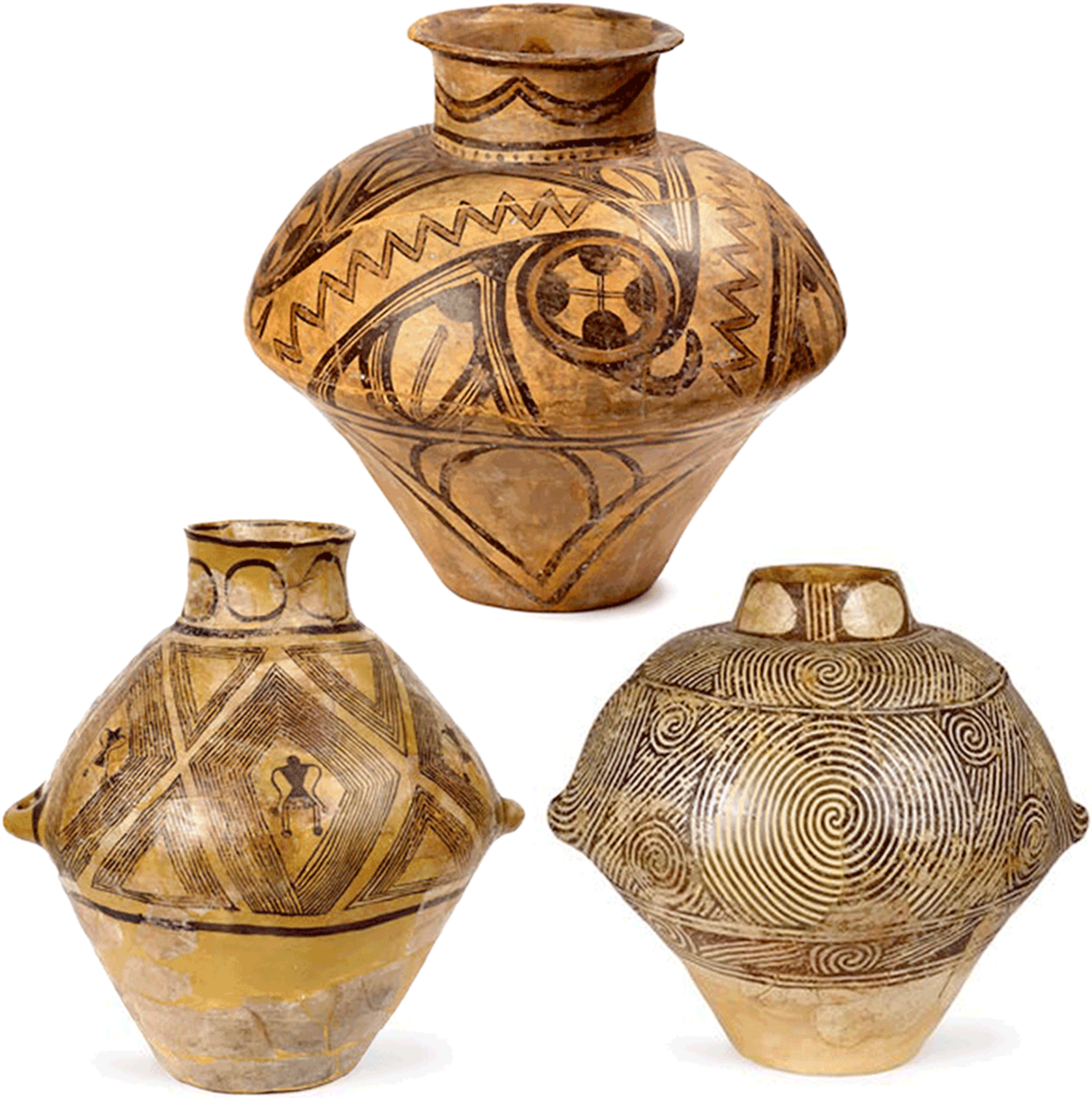
Pictograms circumscribing the beveled base of the drum present a hypnotic double spiral symbolism that reads as *'mi-is'*, visually conveying the advanced concept of interlocking hemispheres. This ligature references the brainwave entrainment effect of the Great Pyramid and the psychoacoustic function of the resonant ceramic drum itself: *biorhythmic synchronization* (see Appendix I). Glyphs signifying 'for delivering' are given on either side of each of four psychedelic double spirals, directly identifying the specific function of the drum: *raua raua adhi-as adhi-as kar kar kar kar upama raua raua adhi-as mi-is* –"Thundering…, for delivering…, works of the highest thundering..., for delivering synchrony..." (above).


vi upama mi - is mi - is vi upama vi upama
From the highest, synchrony, synchrony from the highest, from the highest

This psychoacoustic interpretation of the *'mi-is'* ligature that literally means 'waning/waxing' is supported by other ceramic artifacts from the Cucuteni-Trypillia culture, including several examples of fine votive figurines that reference the same concept. An intricately inscribed figurine was hung on a cord as a pendant, presenting a vertical line of hieroglyphs reading: *vi upama mi-is mi-is vi upama vi upama* – "From the highest, synchrony, synchrony from the highest, from the highest" (above).

Mesmerizing curves of the female posterior were associated with bioelectrical contact while sitting within stone chambers for receiving biorhythmic synchronization from the Great Pyramid, depicted in full three-dimensional form on the figurine's abdomen, back and thighs.

Statements concerning synchrony also adorn magnificent ceramic vessels, the largest reading: *nau ris ra mi-is-as ra mi-is-as ra mi-is-as* –"Spaceships diminishing granting for synchrony, granting for synchrony..." (opposite). Another large example gives the statement: *nau upama-as ya upama-as* – "Spaceships for the highest, commencing for the highest."



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n^{a}u upama - as ya upama - as

Spaceships for the highest..., commencing for the highest...

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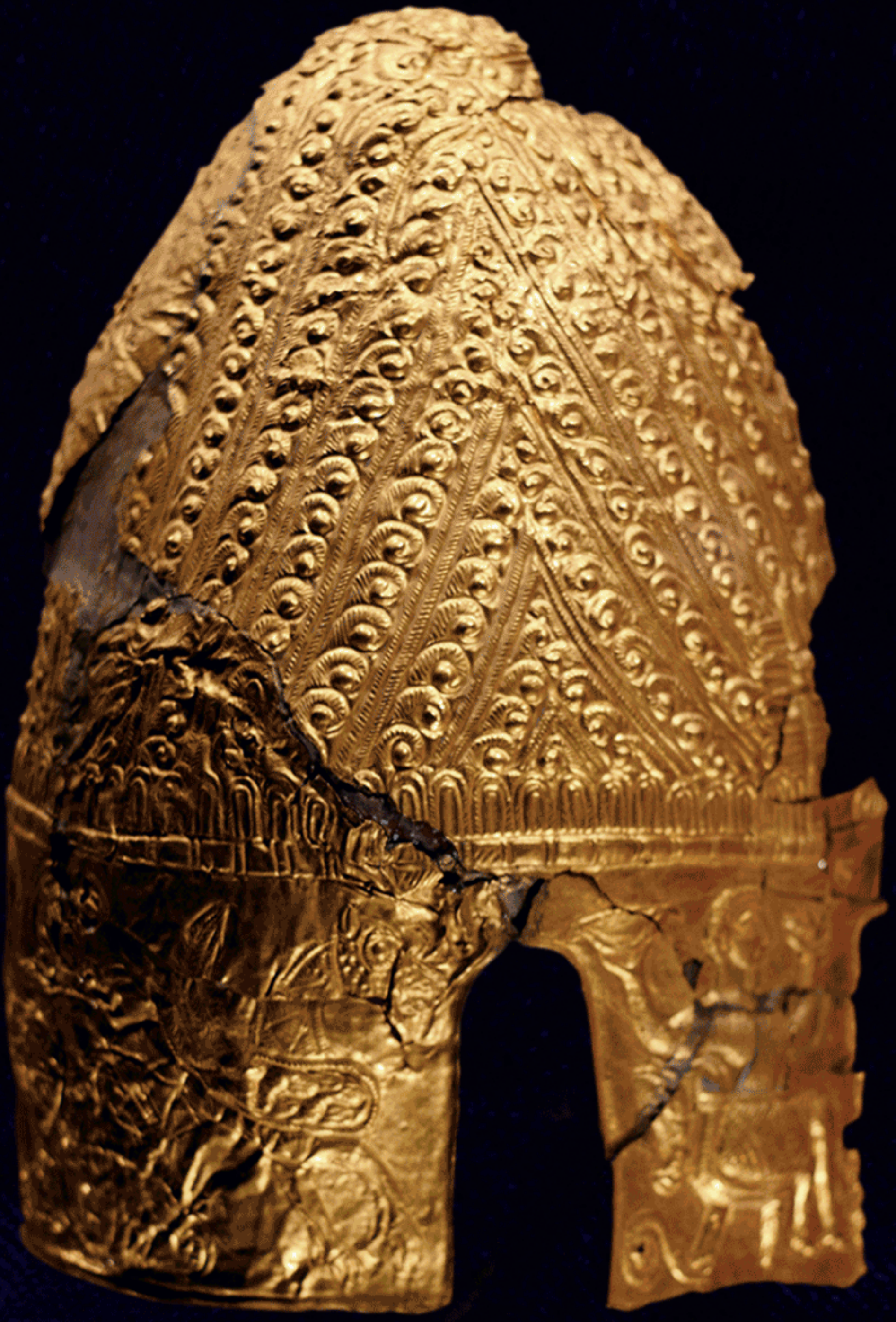
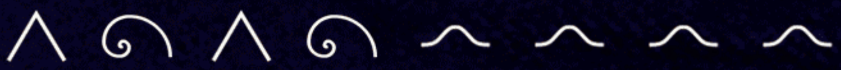
n^{a}u ri^{s} ra mi - is - as

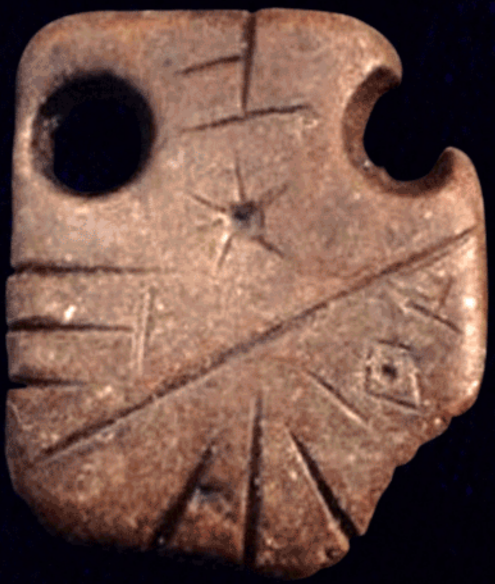
Spaceships diminishing granting for synchrony...





kar cakra kar cakra adhi adhi adhi adhi

Works (of) the era..., works (of) the era..., delivering, delivering, delivering...



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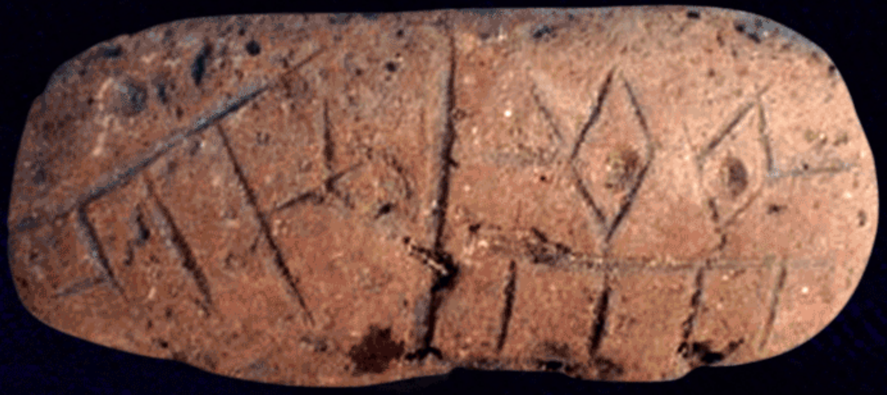
u • $r^{a}u^{a}$ - as **a^{i} • ya - as $r^{a}u^{a}$**

Oh, the one for thundering Aye, the one for initiating thundering



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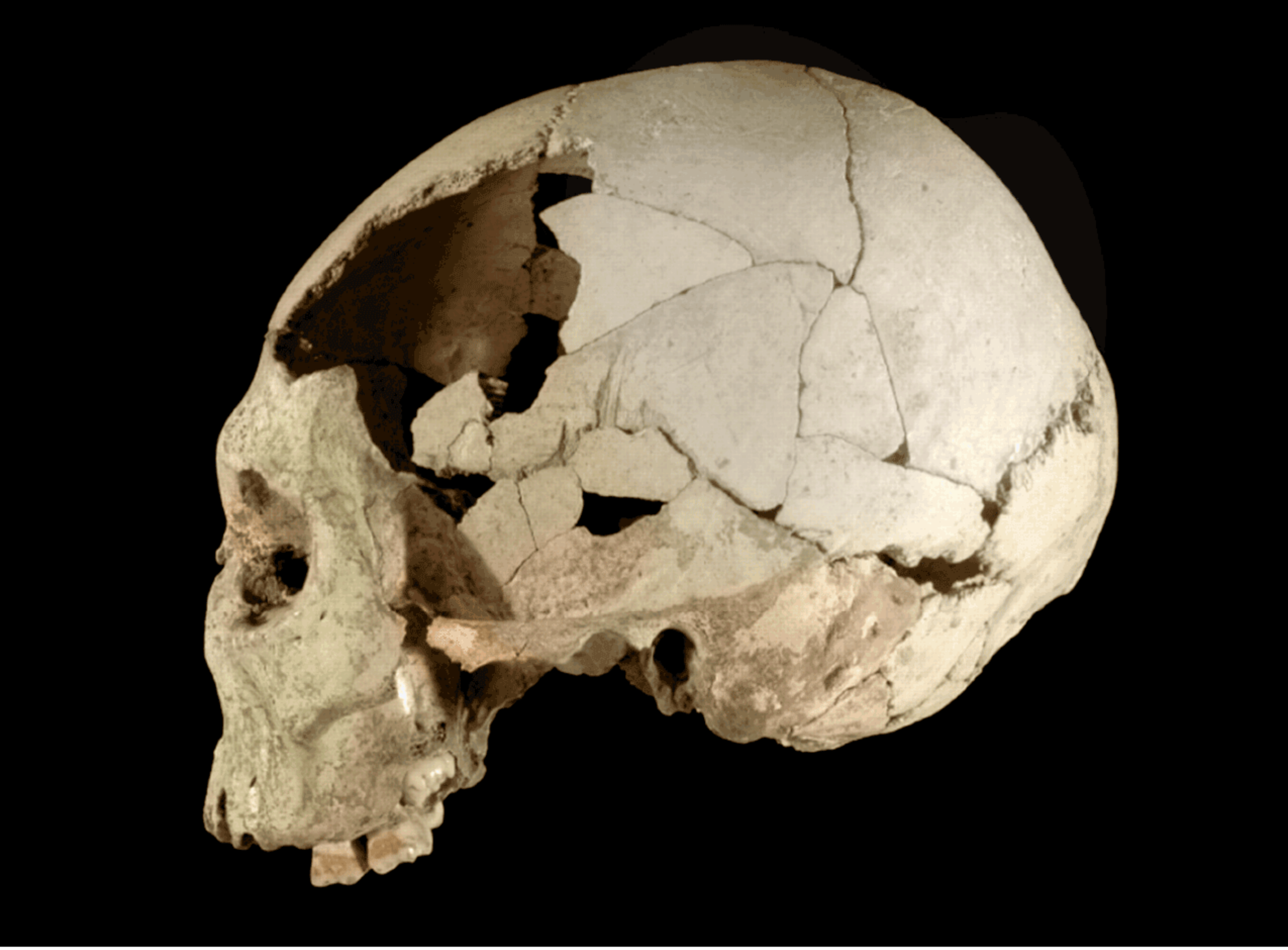
• traya ra aiva **• ya - as • ya - as pa - pa - pa**

The one protector granting eternity The one for initiating... triple protection

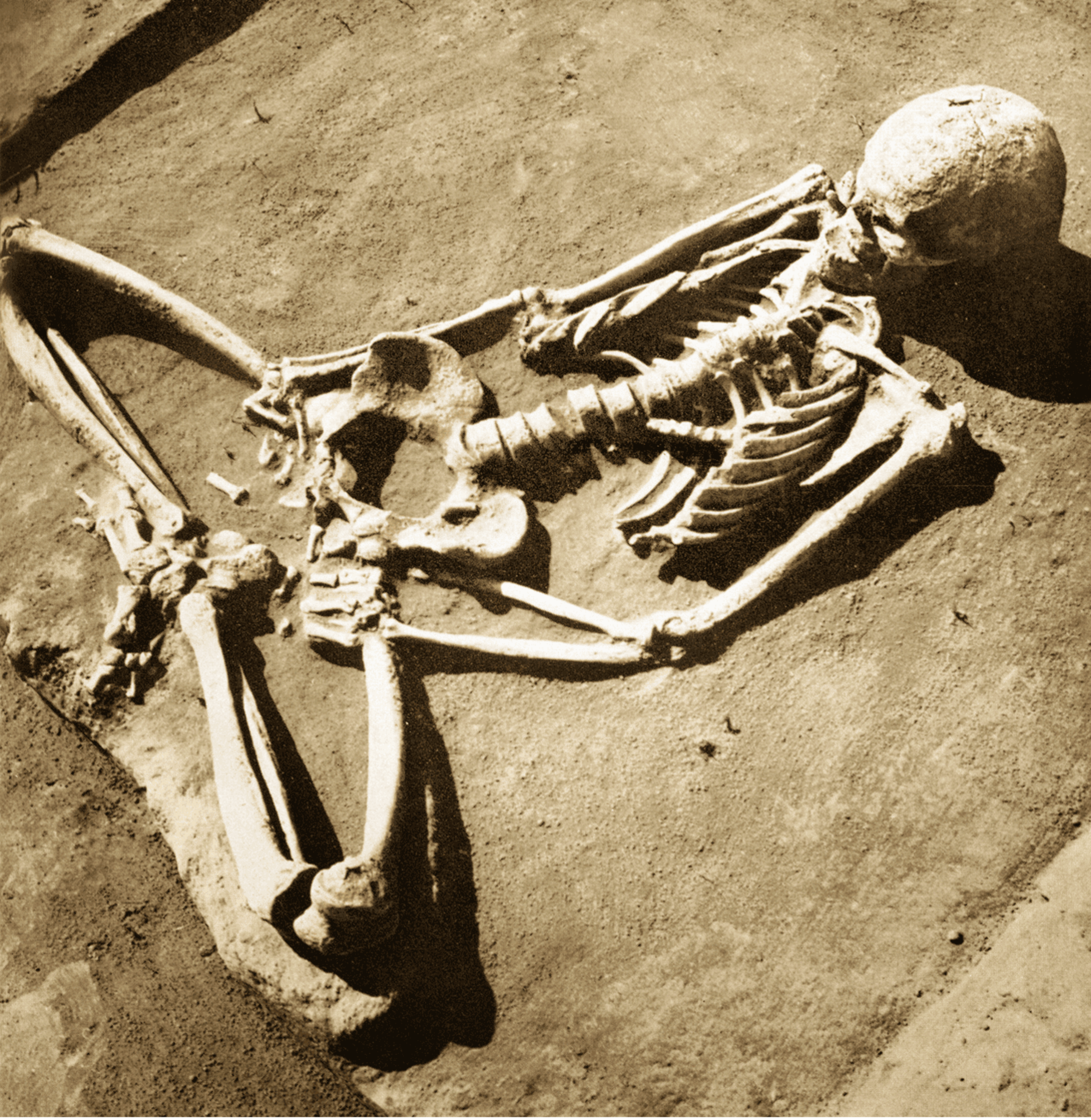


Enigmatic statements concerning brainwave entrainment were also carefully hammered into delicate gold helmets that were specifically shaped to accommodate skulls with an extreme vertical elongation. One partially damaged example displays the phrase: *kar cakra kar cakra adhi adhi adhi adhi* –"Works of the era, the era..., works of the era, the era..., delivering, delivering..." (overleaf).

A pair of small votive amulets discovered among 120 tablets dated to ~9,300 years of age in Farcasa Rau Vadu,[3] in the Bucegi Mountains of Romania, were inscribed with very fine geometric hieroglyphs praising the psychoacoustic effects of infrasound resonance (overleaf): *u • raua-as ai • ya-as raua* –"Oh, the one for thundering. Aye, the one for initiating thundering." The second oblong amulet text praises the *'triple protection'* of infrasound from three pyramids: *• traya ra aiva • ya-as • ya-as pa-pa-pa* –"The one protector granting eternity. The one for initiating... triple protection."

Paleolithic and Neolithic skeletal remains from the Balkans display enhancements that constitute solid evidence for psychoacoustic cranial elongation processes so repetitiously praised in Paleo-Sanskrit terms. An unusual skull from Romania, dated to 35,000bp, belongs to an *oversized humanoid species referred to in the Bible as the Nephilim, now identified by craniometric and genetic analysis* (above).

The distinctive combination of cranial features include hooked protrusions of the zygomatic arches, an increased bone thickness, a very heavy jaw and a considerable enlargement of the occipital lobe of the brain associated with infrasound reception. Occipital enhancements such as this were achieved through infrasonic induction of *neurogenesis*, the state of brain cell growth associated with deep meditation and hemispheric synchronization of the brain in subterranean chambers or within pyramids.



Extensive skeletal evidence supports the mixing of descendant human cultures of the Neolithic period in Europe with backcrossed descendants of Nephilim/human hybrids, *as directly stated in the Bible*. A Neolithic habitation site located on the Danube River in Serbia, called Lepenski Vir, preserves bones, granite altars and sandstone sculptures bearing faces with engraved Paleo-Sanskrit texts. A large skeleton excavated in the meditative lotus position displays the strong features of a Nephilim hybrid backcross, with large hooked protrusions on the zygomatic arches, a heavy jaw and the same occipital enlargement observed in so many other specimens of this 'foreign' humanoid species (above).

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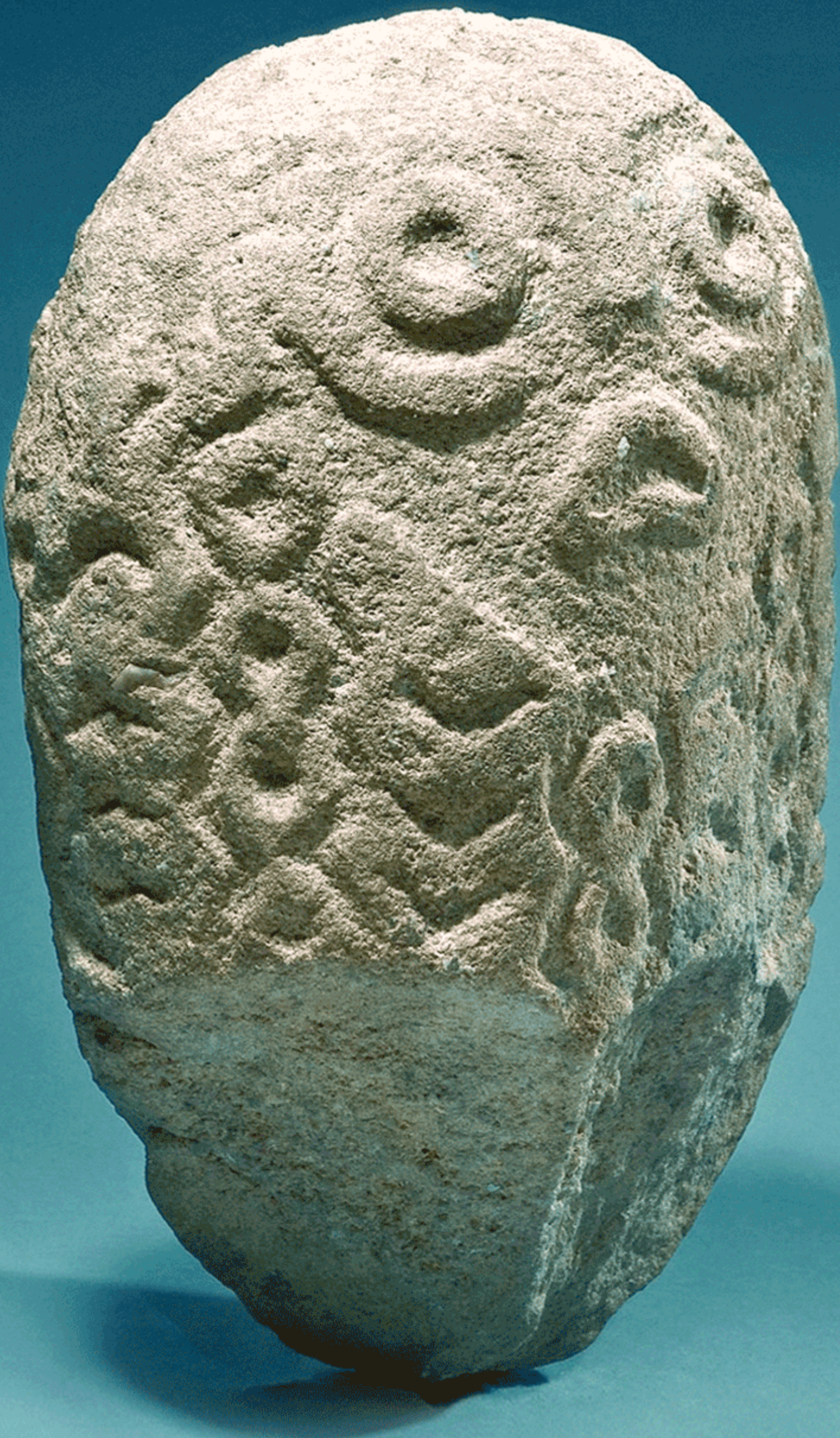
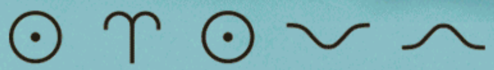
adhi **n^{a}u** **adhi**

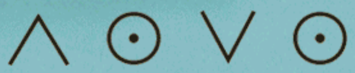
Delivering, spaceships delivering





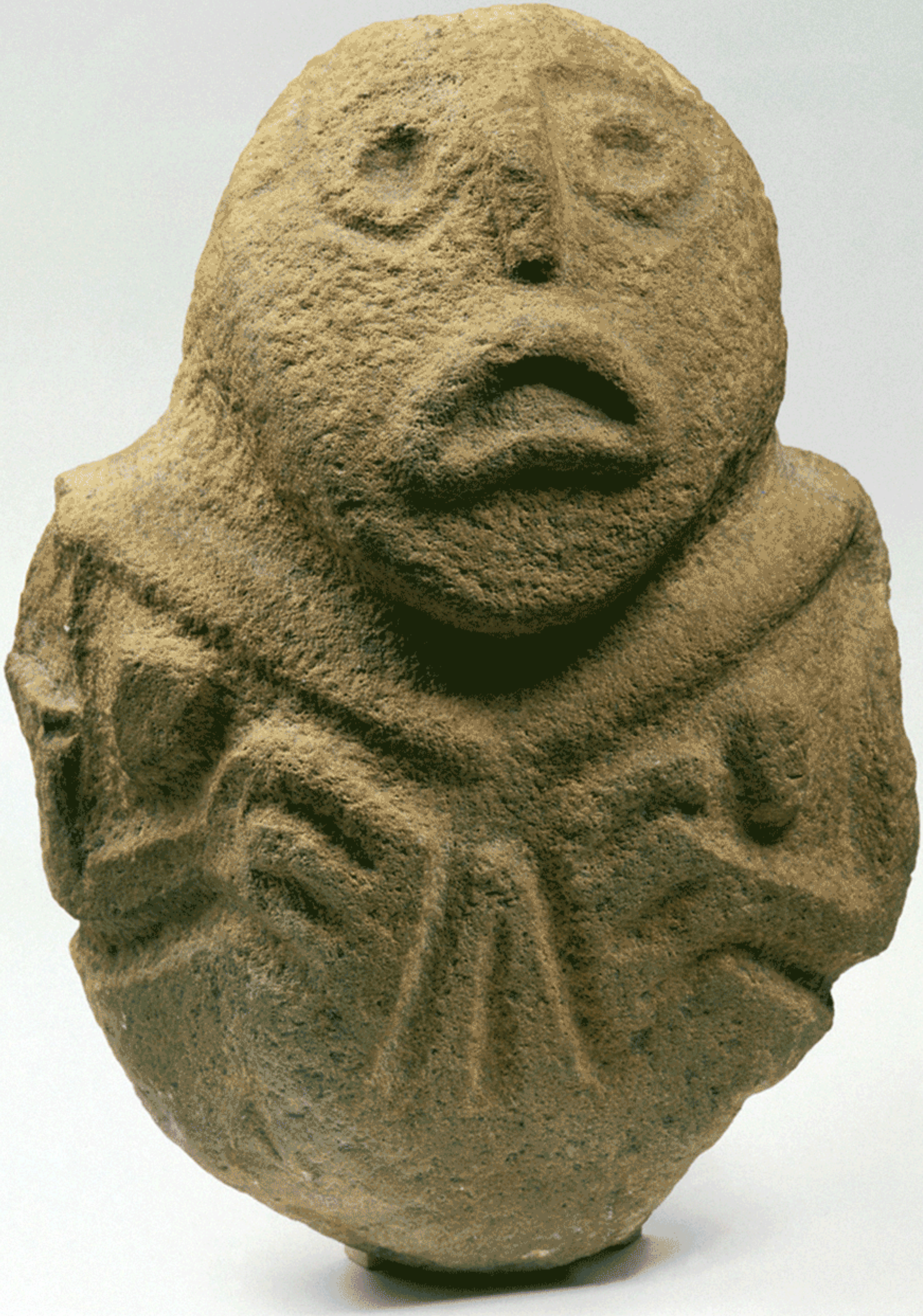
nau $p^{a}i^{a}$ nau adhi adhi

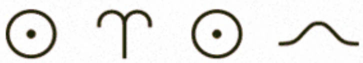
Spaceships approaching, spaceships delivering...



kar nau vi nau

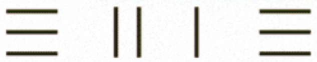
works (of) spaceships, from spaceships





nau p^{a}i^{a} nau adhi

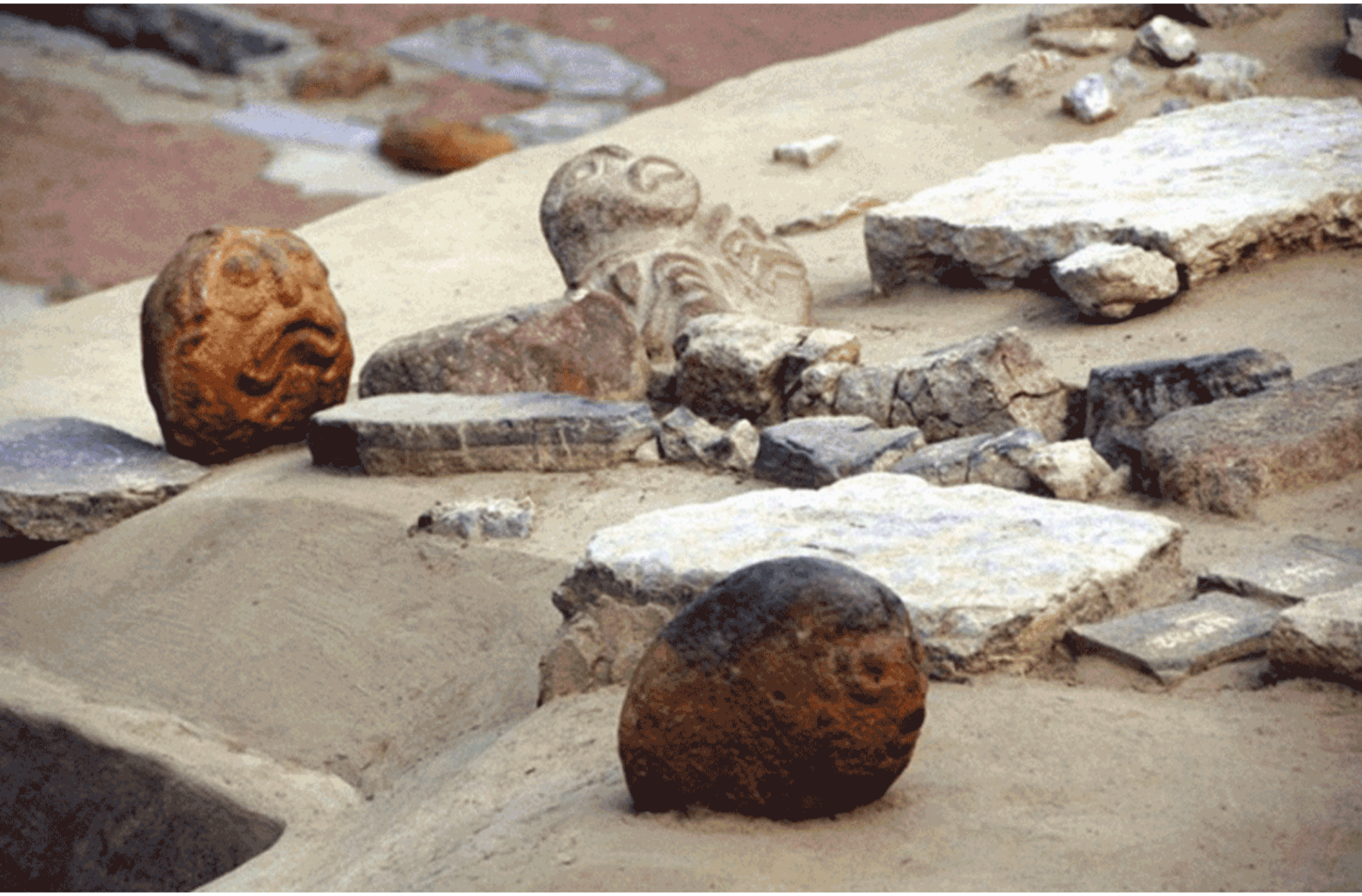
Spaceships approaching, spaceships delivering



r^{a}u^{a} ra - as r^{a}u^{a}

thundering for granting, thundering

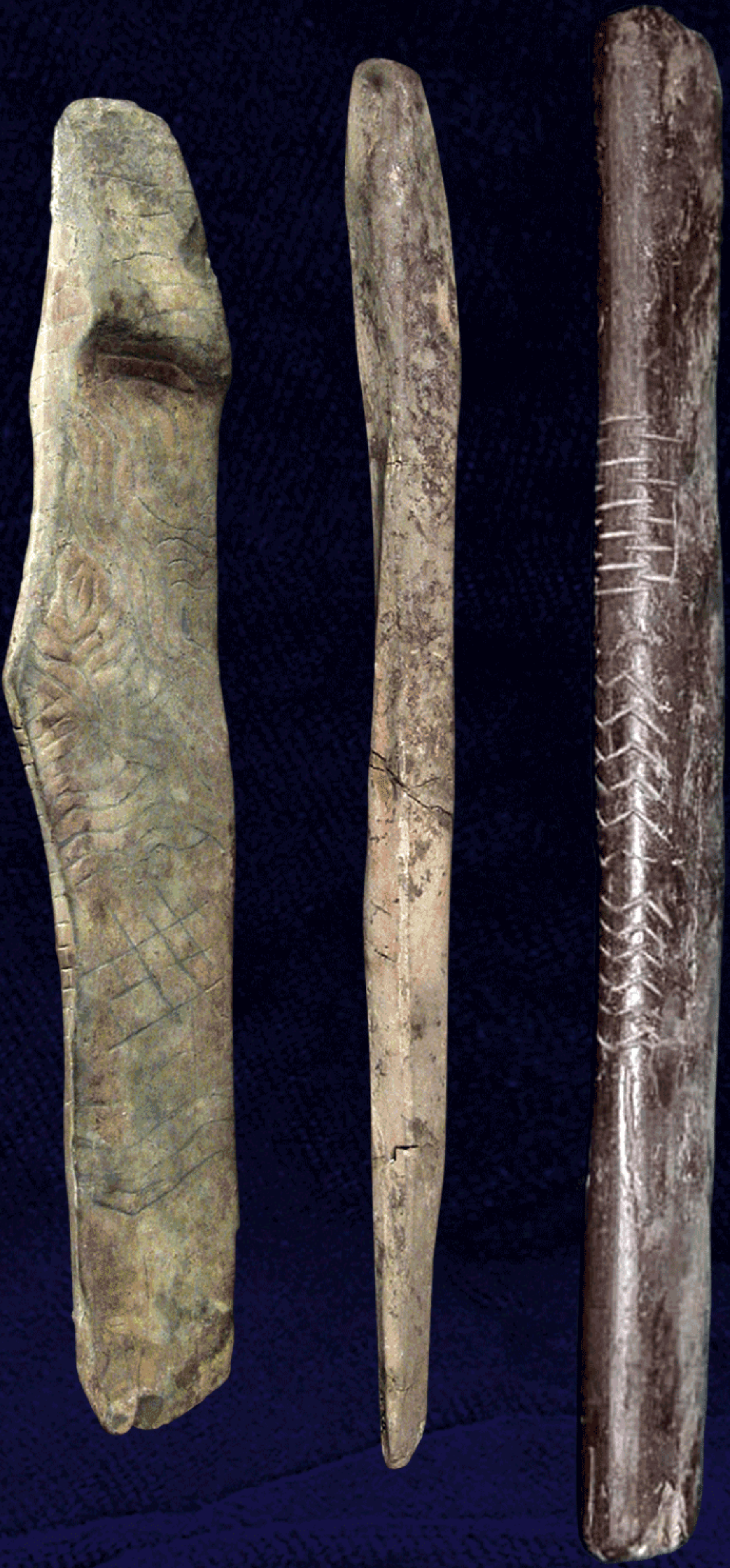
Preliminary results reported on forthcoming mitochondrial DNA analyses[2] of elongated skulls from the Paracas culture of present-day Peru have confirmed cranial indications that this oversized species of humanoid belongs to a technologically advanced collective of extraterrestrial species that appeared in great numbers at multiple periods in the long and sordid history of the Atlantean civilization. While this reality has been entirely marginalized by archeologists and anthropologists for several decades, the weight of suppressed DNA findings confirms Biblical statements regarding this non-terrestrial species.

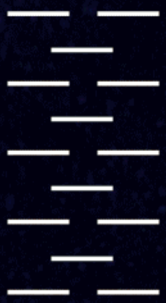


Emerging genetic evidence also provides strong support for the linguistic decipherments of the Paleo-Sanskrit language that also directly reference many advanced technological capabilities of the Atlantean civilization, *including explicit statements on the presence and specific functions of spacecraft that were later echoed in the hymns collected in the Vedas and Upanishads of Neolithic India.*

Small granite altars and curious stone figures uncovered at Lepenski Vir actually reference the presence of advanced spaceships throughout Earth's skies, though seen in greatly reduced numbers, and were still widely recognized by Neolithic societies in all parts of the world. Granite receptacles for energizing water through piezoelectric transduction of infrasound by quartz crystals formed the third-eye symbol for the *ajna chakra*, also reading as: *adhi nau adhi* –"Delivering, spaceships delivering" (overleaf).

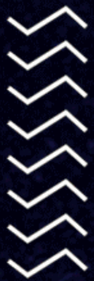
Round stone figures were embedded with similar hieroglyphic phrases on the bioelectrical functions of spacecraft in delivering the beneficial vital force of infrasound resonance: *nau paia nau adhi raua ra-as* –"Spaceships approaching, spaceships delivering thundering for granting" (opposite). Taken altogether, the ligature sets form a simplified face with mouth agape in an unmistakable expression of utter dismay, *as if staring up at the impressive sight and sound of an approaching fleet of roaring spaceships!*





ra - as ra - as

For granting, for granting...

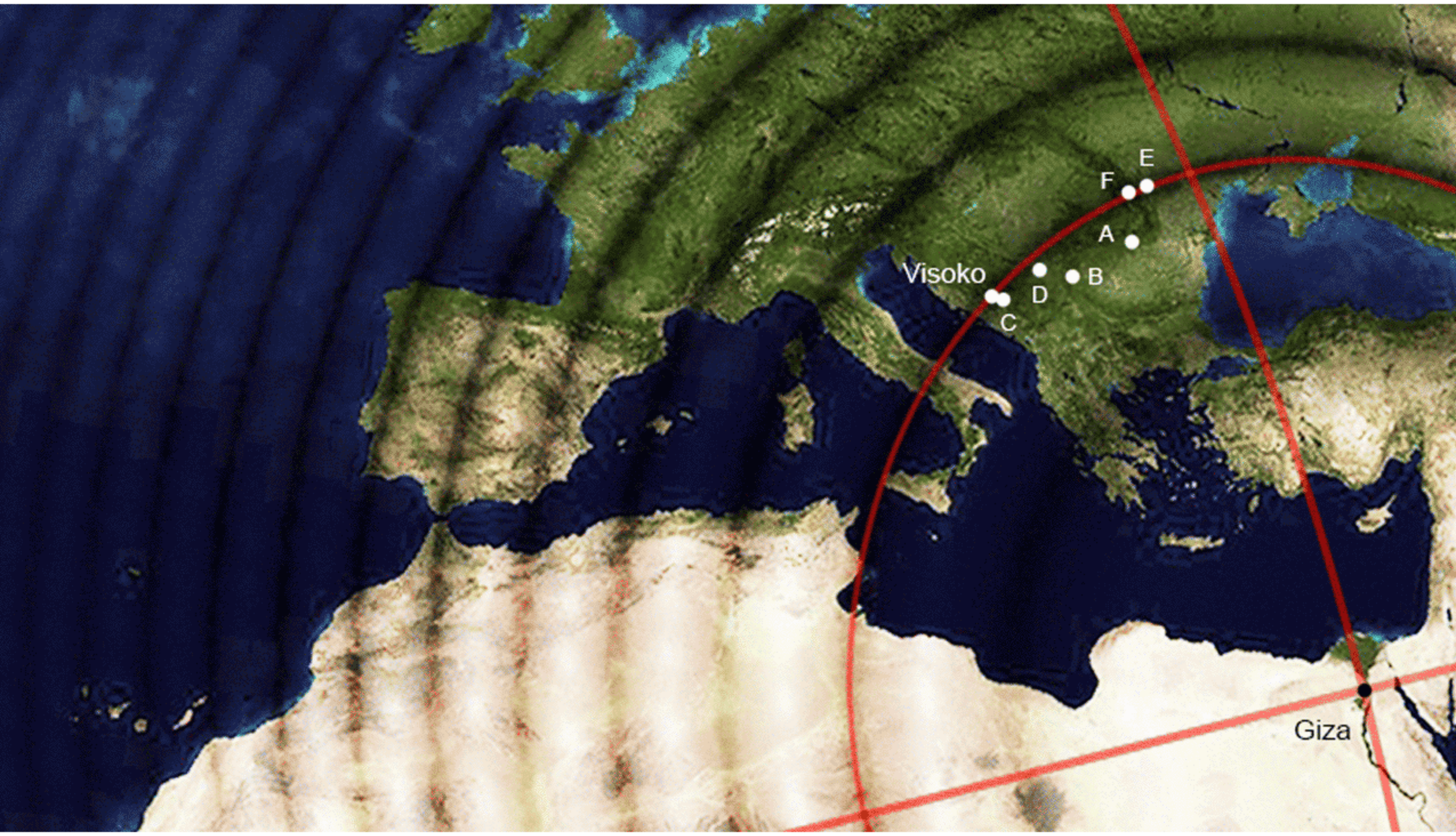


aśu - aśu aśu - aśu

life - life, life - life, life - life...

Three long stone batons were among several other artifacts with hieroglyphic inscriptions excavated from shallow depths below the sands of the Danube riverbed site at Lepenski Vir. Wave and grid patterns cover one of the batons, while another has been marked with repeating glyph lines reading: *ra-as ra-as ra-as asu asu asu* –"For granting, for granting, for granting..., life, life, life..." (above).

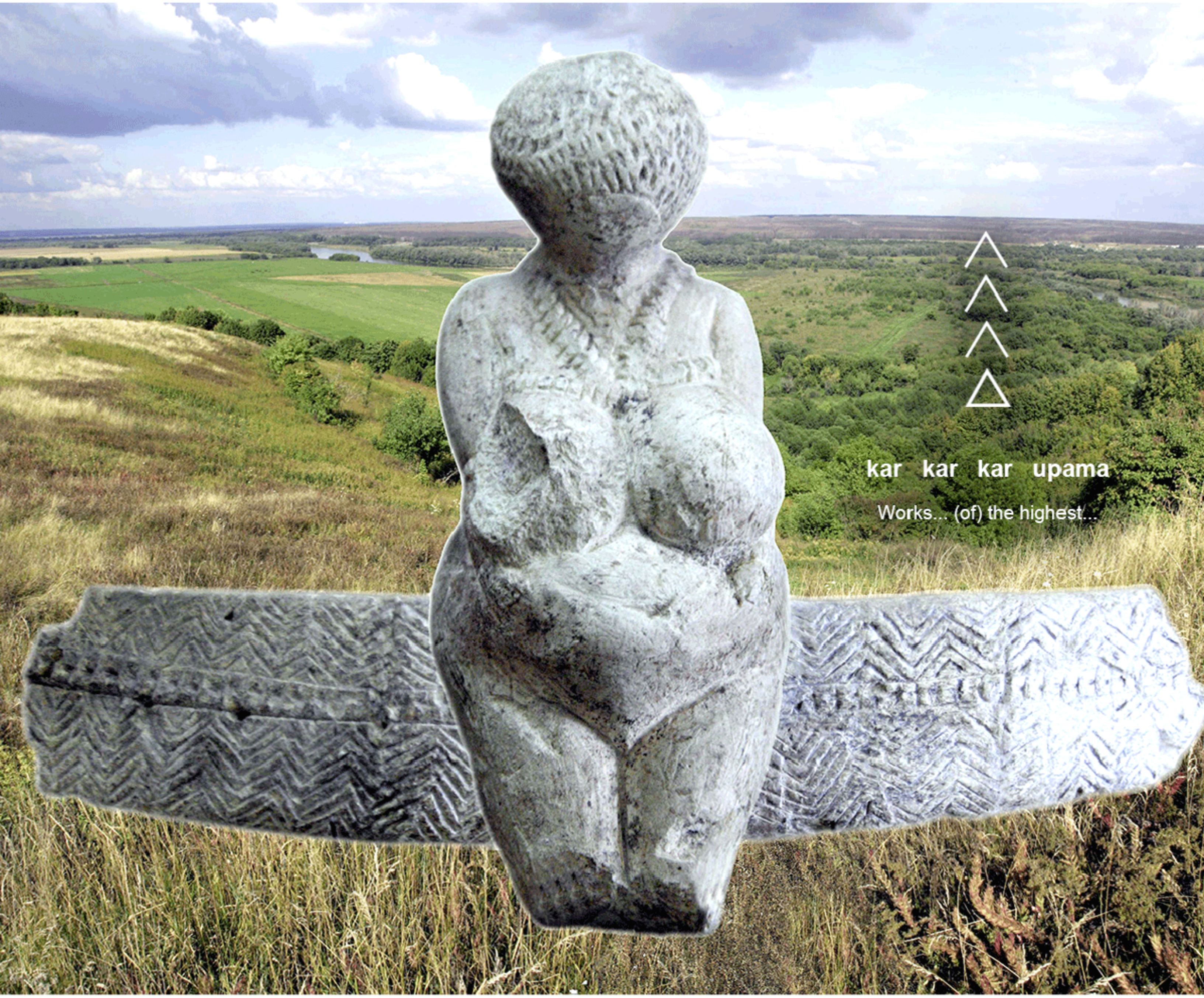
Displaying all the characteristics of geopolymer stones cast in a mold from a black sand slurry, these very hard basalt batons were likely used as musical instruments: lithophones that would resonate with the strike of a wooden mallet. Similar lithophones[3] have been recovered at megalithic sites such as Stonehenge that possess the same sonorous crystalline properties as the giant standing stones that were geometrically arranged and precisely geopositioned for the transduction of focused planetary infrasound resonance.



Site	Ancient Cultural Complex	Geoposition	Dist. to Giza	Circ. %
A	Babele, Romania	45.418°N 25.463°E	1,109 miles	4.46%
B	Lepenski Vir, Serbia	44.462°N 22.154°E	1,113 miles	4.47%
C	Starčevo–Criş, Serbia	44.807°N 20.705°E	1,170 miles	4.70%
D	Turdas-Vinca, Serbia	44.756°N 20.613°E	1,170 miles	4.70%
E	Cucuteni-Trypillia, Romania	47.278°N 26.937°E	1,215 miles	4.88%
F	Farcasa Rau Vadu, Romania	47.161°N 25.845°E	1,219 miles	4.90%

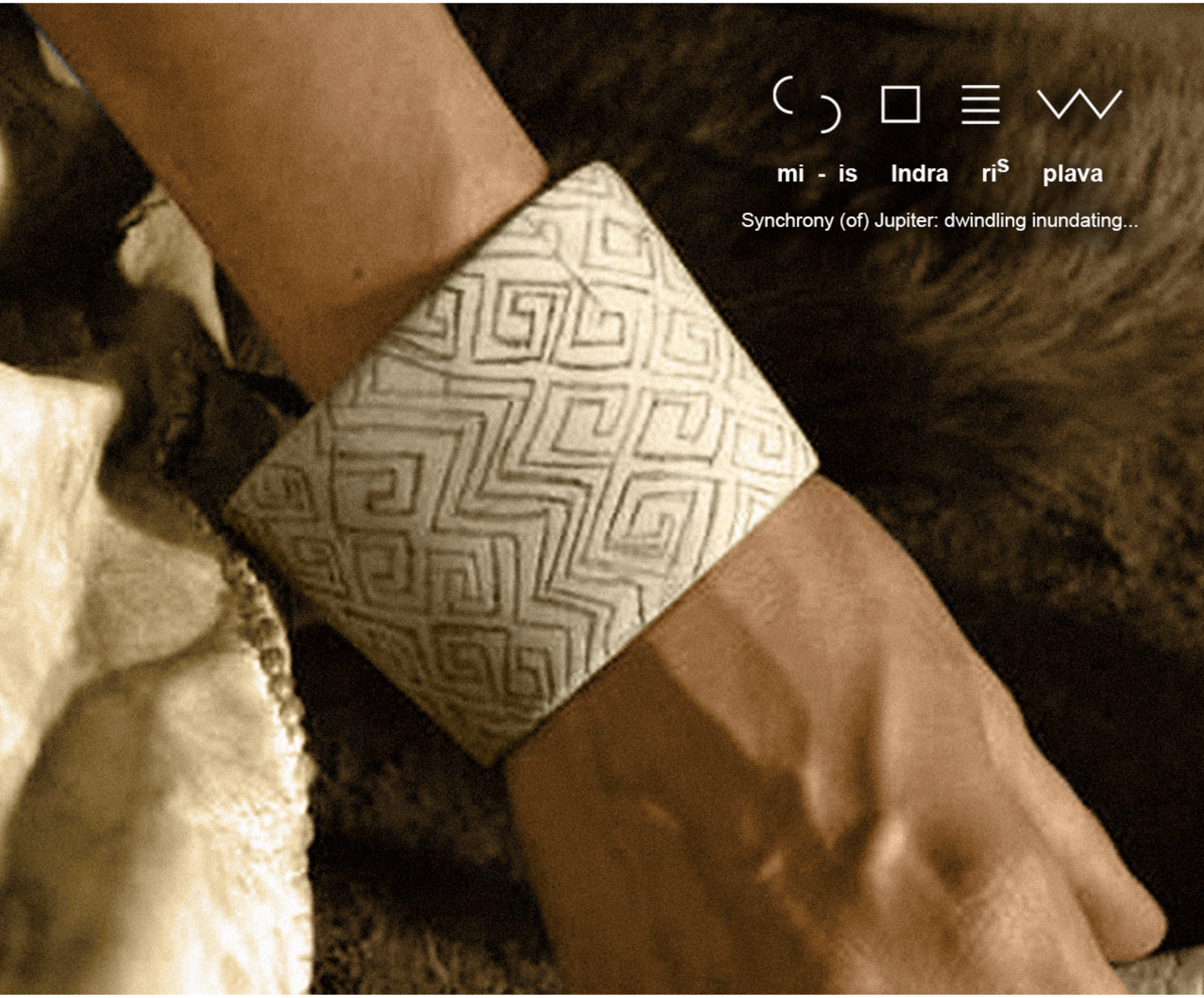
Spherical mapping of nonlinear standing wave resonance patterns reveals the general alignment of ancient sites along the resonant 4.8% distance band marked by the Bosnian Pyramid of the Sun, where the breadth of infrasound wavelengths are focused by the Orion pyramids of Giza, Egypt (above). The geopositioning of ancient habitation sites confirms advanced geometric and hieroglyphic information embedded in stone, metal and clay works that relates the deeply felt acoustic forces that synchronize human consciousness and vitalize all life.

Paleolithic societies of Siberia and throughout the grasslands of Eurasia are known from a multitude of archeological sites that are rich in information about their inhabitants. Living according to migratory patterns based on the regular movements of herds of prey animals, these tribal groups are known as migrating hunter-gatherers. Seasonal encampments built by these groups provide much information regarding their hunting technologies, yet a deeper layer of sacred Vedic knowledge is now becoming evident in the geometric patterns that adorn their practical implements and artworks.



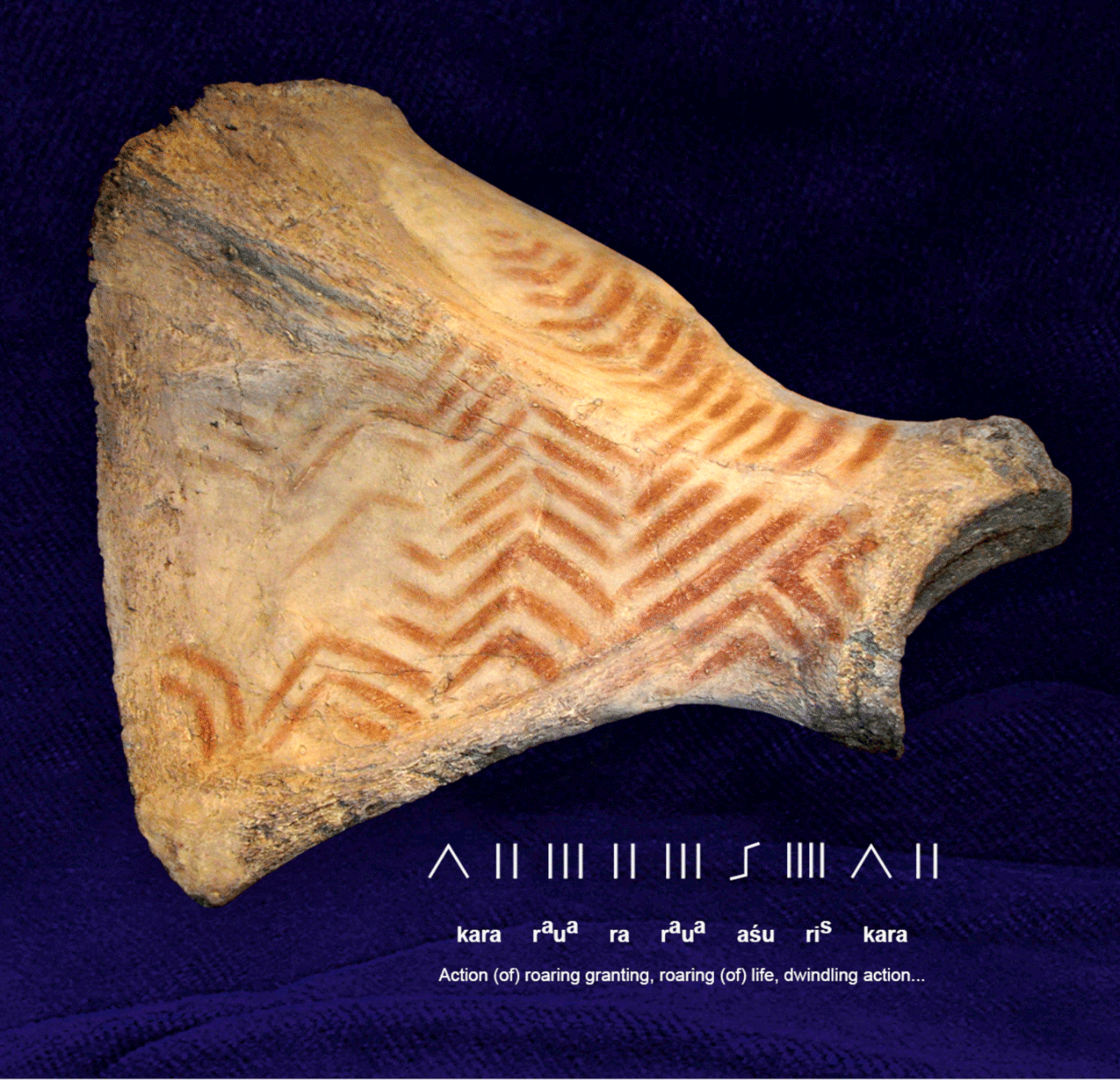
Clear connections with the Paleolithic cave-dwelling societies of Europe dating back to over 40,000bp were unearthed as small stone 'Venus' figurines at the excavations at Kostenki-Borshevo, in present-day Russia. Apparently carved throughout Eurasia during the Paleolithic Era, we now have several dozen examples of quite similar figurines that fit comfortably in the palm of the hand, referencing female fertility. Many stone artifacts recovered at Kostenki-Borshevo were engraved with repeating geometric patternwork that can now be read as hieroglyphs reading: *kar kar kar upama ra • • • • kar kar kar upama* , meaning "Works, works... (of) the highest granting, the one, the one... works... of the highest..." (above).

Sanskrit hieroglyphs were engraved into mammoth bone and tusk remains from the butchering of huge woolly carcasses by Paleolithic societies throughout the largest temperate grassland in the world, the Eurasian steppe. Along this wide corridor that once supported vast numbers of now-extinct Pleistocene grazers epitomized by woolly mammoth and woolly rhinoceros species, remains from both temporary and longterm human habitation sites reveal distinct patterns of cultural activity. Language signs expressed in stone, bone and ivory carvings provide votive statements that are highly consistent among all the sites.



Another set of fascinating archeological remains was unearthed in the vicinity of Mezin, situated in present-day Ukraine, comprising a cluster of circular pit dwellings constructed from the giant bones of woolly mammoths. Ribs were erected to form rough domes, supported by stacks of mammoth bones of all sorts.

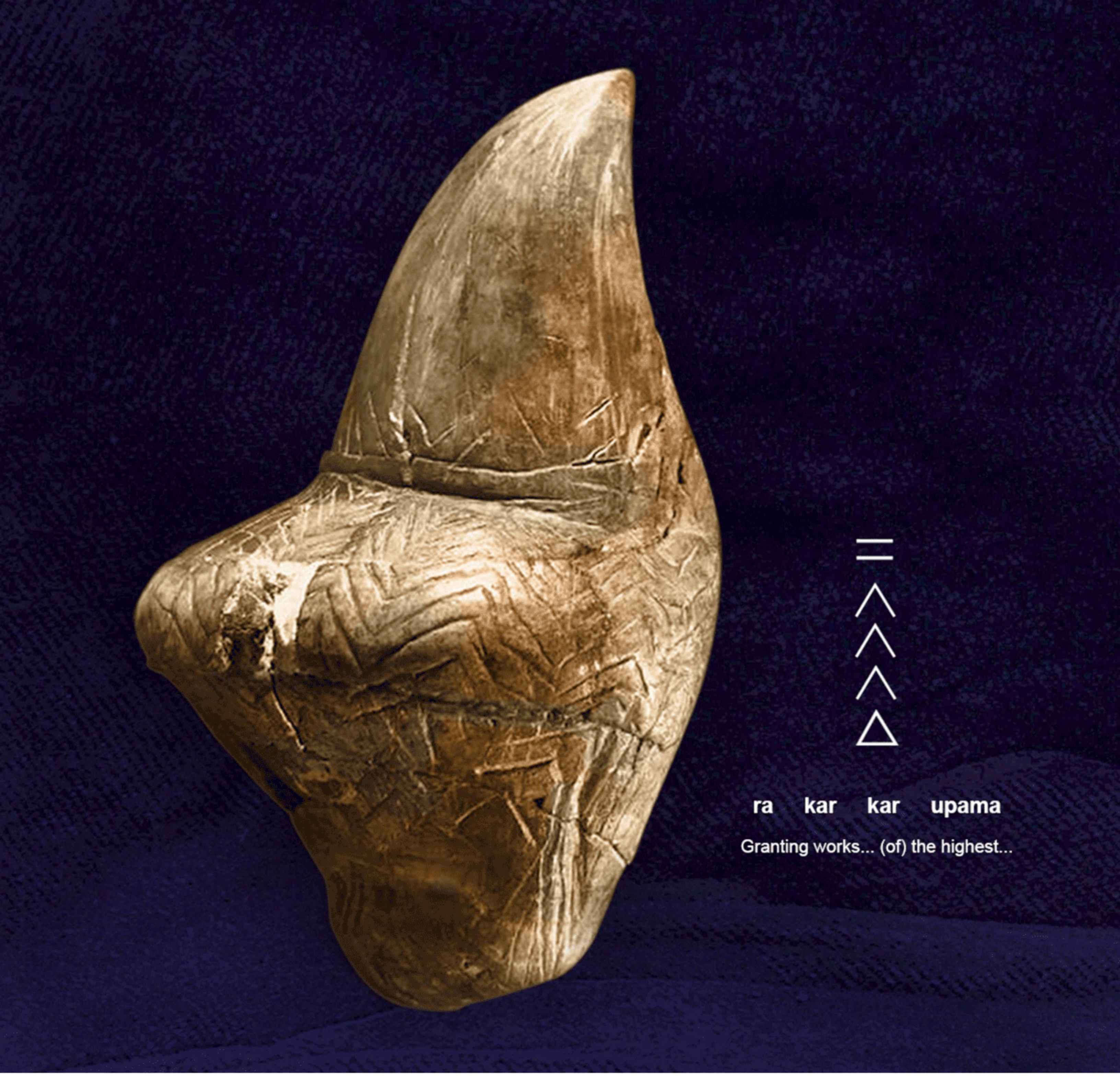
The most delicate of all the artifacts recovered at the Mezin habitation site is a thin mammoth ivory bracelet, finely etched with a hypnotic labyrinth of repeating inset geometric designs reading: *mi-is Indra ris plava* , meaning "Synchrony (of) Jupiter: dwindling inundating..." (above).


∧ II III II III ʃ IIII ∧ II
kara r^{a}u^a ra r^{a}u^a aśu ri^s kara

Action (of) roaring granting, roaring (of) life, dwindling action...

Hieroglyphic signs were painted in red ochre on numerous mammoth bones within the circular pit houses at Mezin, each having been cleaned and used as an implement during one of many successive hunting seasons spent at the site. A large mammoth jaw was marked with series' of parallel lines reading "roaring, roaring, roaring...", apparently referencing the deep infrasonic vocalizations of mammoths by which communications were made between migrating herds across hundreds of miles.

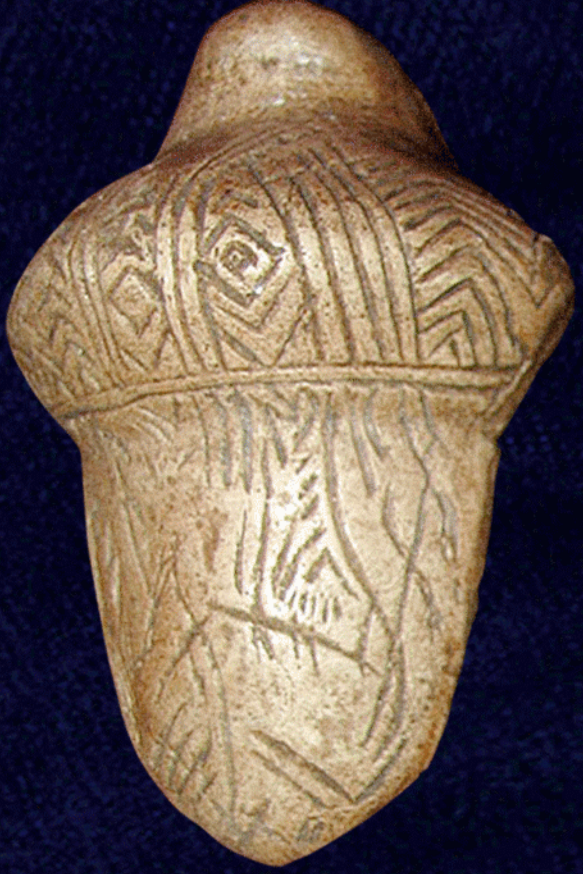
The Sanskrit glyph for 'roaring, thundering' was also marked on a large mammoth scapula that was used as a digging and scraping implement, displaying signs of uneven wear along its broad, sharp edges. The repeating geometric marks include a variety of signs in vertical columns that repeat phrases known from other parts of the world. The order of the glyphs is somewhat interchangable, conferring: *kara raua ra raua asu ris kara* , meaning "Action (of) roaring granting, roaring (of) life, dwindling action..." (above).



Vertically stacked columns of Paleo-Sanskrit glyphs were engraved on mammoth ivory tools, embedding votive statements as textures for gripping an acupressure tool that was ergonomically designed for the hand, reading: *ra kar kar kar upama* , meaning "Granting works... (of) the highest..." (above).

A similar mammoth ivory acupressure tool with a blunt point an short grip was engraved with familiar votive statements echoing praises given in many parts of the world at that time, reading: *kar upama raua kar ya vi raua*, meaning "...works (of) the highest roaring, works initiating through roaring..." (overleaf).

A phallic acupressure healing tool with a short handle and blunt pointed end, also carved from mammoth ivory at Mezin, was marked with sets of encircling hieroglyphs referencing male fertility, reading: *vira vira vira vi raua ra ra* , meaning "Virility, virility... from roaring granting, granting..." (overleaf).



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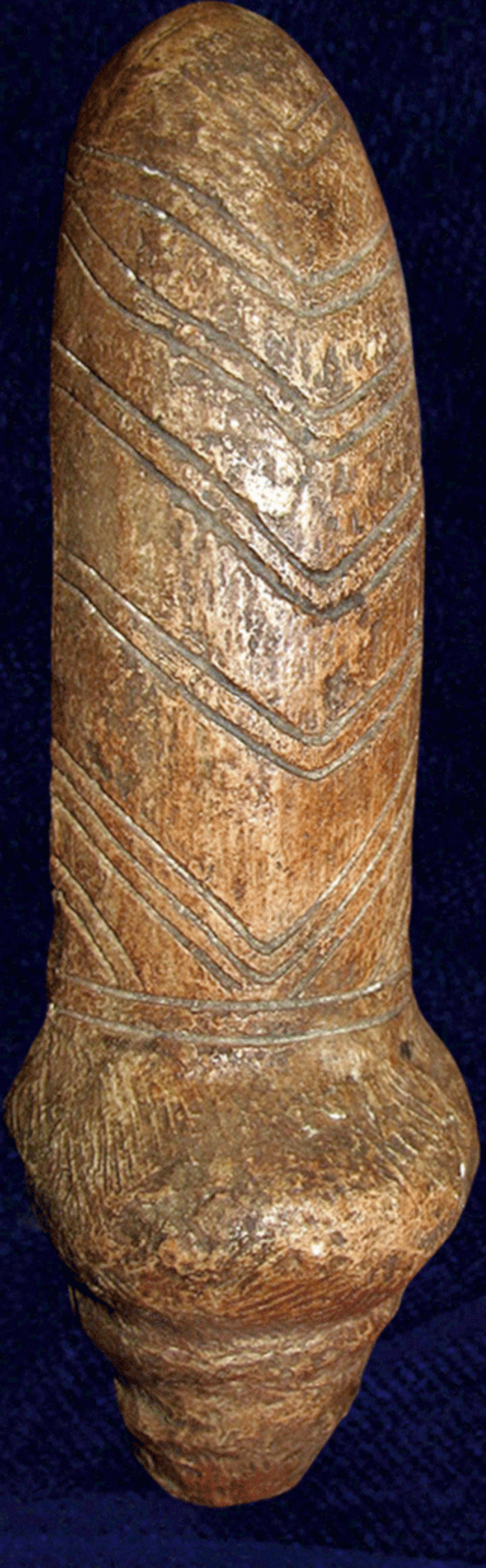
kar upama $r^{a}u^{a}$ kar ya vi $r^{a}u^{a}$

...works (of) the highest roaring, works initiating through roaring...



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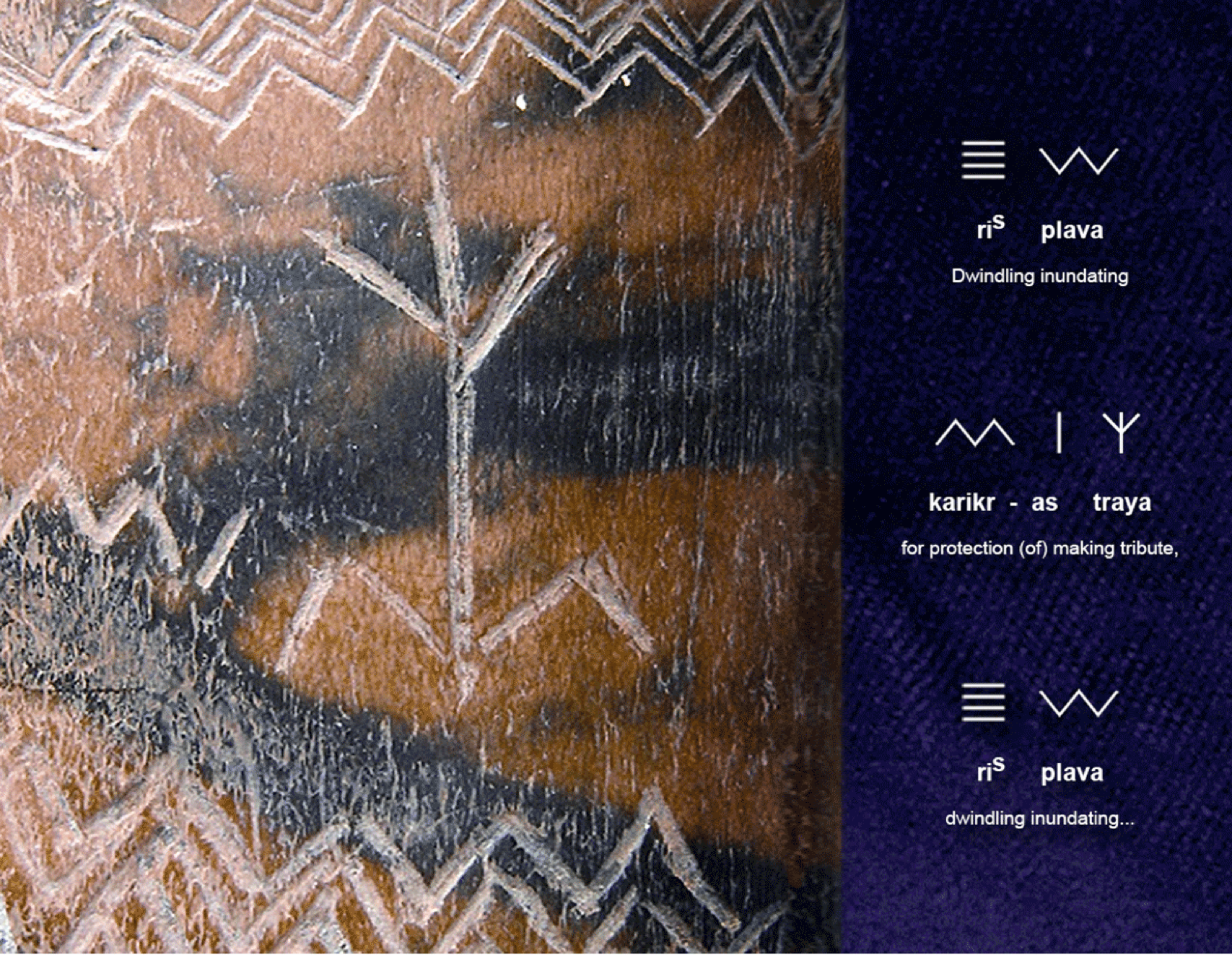
vira vira vi $r^{a}u^{a}$ ra ra

Virility, virility... from roaring granting, granting...

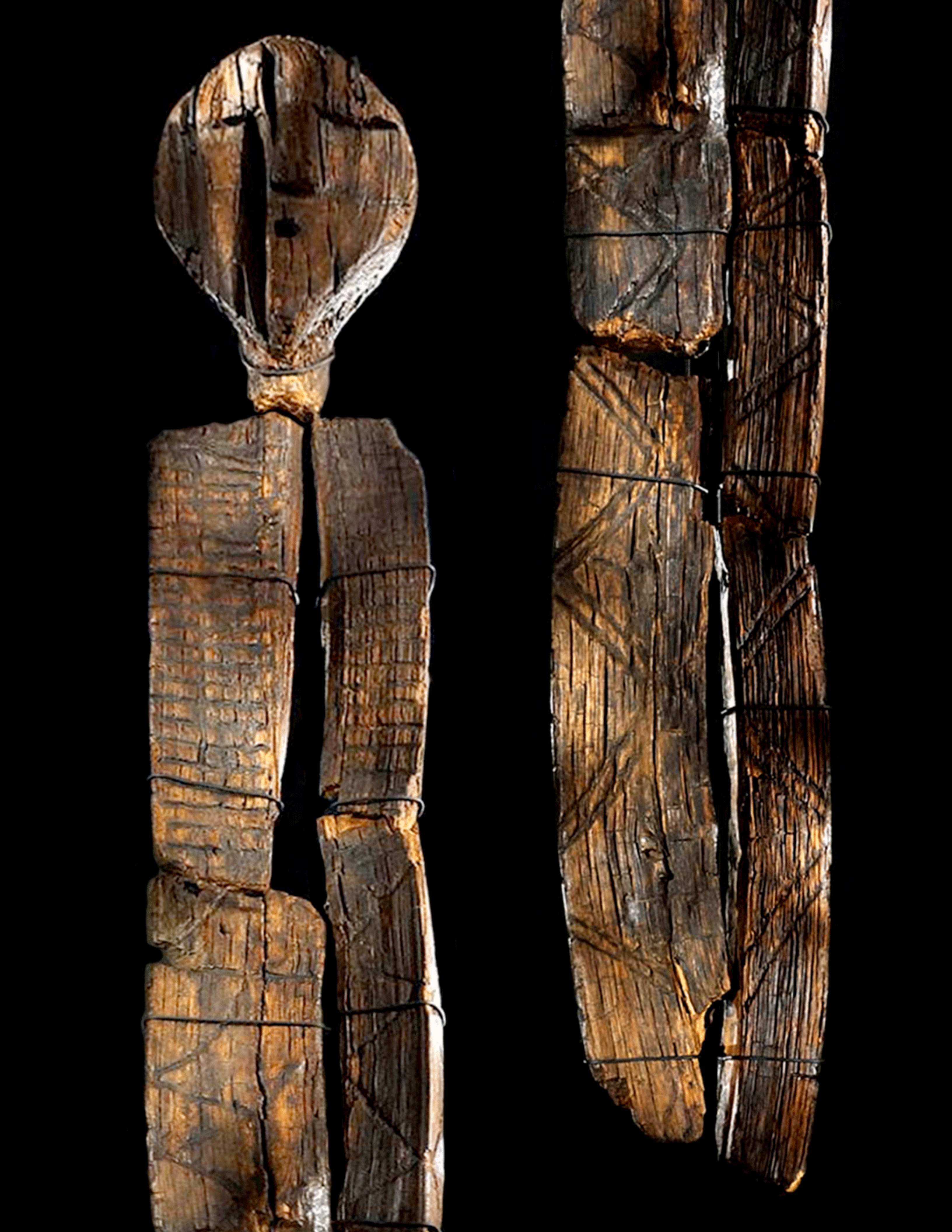


An inscribed mammoth tusk excavated at Mezin offers simple repeating phrases describing the rumbling infrasonic influence or Jupiter, reading: *ris plava karikr-as karikr traya plava plava* , meaning "Dwindling inundating for protection (of) making tribute, dwindling inundating... " (above). The basic hunter-gatherer lifestyle presented by the Mezin encampment is reflected in the simplicity of their votive inscriptions.

Neolithic ceramic traditions from the large region of present-day Russia offer a great abundance of legible Sanskrit texts that have been completely overlooked by archeologists and linguists alike, who attribute no form of writing to these ancient cultures despite the concise system of geometric signs evident on the vast majority of their hunting implements, cookware and domestic utensils.

Sanskrit hieroglyphic signs now documented in every part of the world comprise the oldest known language, and significantly extending the period of historical knowledge back by dozens of thousands of years into the Pleistocene Epoch. Compelling evidence for the global use of this ancient geometric language form is continually being recovered from archeological sites the world over.

A recent discovery on the western fringes of Siberia is most certainly the largest ancient wooden figurative sculpture yet recovered from the Paleolithic Era. Known as the Shigir Idol, this giant example of ancient craftsmanship must have been hung from a very large tree, the remains of which may also have been preserved in the boggy soil conditions that sterilized the wood figure. Standing at a total original height of 5.3m, this woodwork far exceeds the Paleolithic wood totems discovered in Ica, Peru.

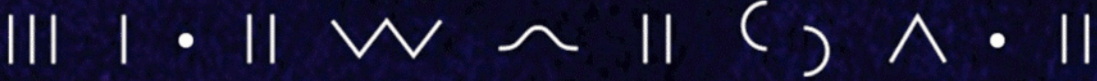


A large portion of the Shigir Idol that constitutes the legs displays distinct Paleo-Sanskrit signs that have not been exhibited with the rest of the piece now on museum display. These sections are only known from the original drawings made after the 1894 excavation as they were lost, destroyed or stolen at some point in the last century of tumultuous political strife throughout Russia and the entire world.

Radiocarbon dating analyses provided an age of ~9,500 years for the large fragmented wooden artifact, which becomes far more culturally significant considering the engravings can now be translated as passages of votive text (opposite). Detailed illustrations of the vertical glyph sequence, starting at the head, read: *adhi ra-as • raua plava ra ris kar kar ris kar-as kar-as* , meaning "Delivering for granting (of) the one, roaring inundating granting dwindling works... dwindling... workings..." The reverse side of the figure offers the complimentary phrase: *adhi-as ra adhi raua adhi plava kar-as upama* , meaning "For delivering granting... delivering... roaring, delivering inundating, workings... (of) the highest."

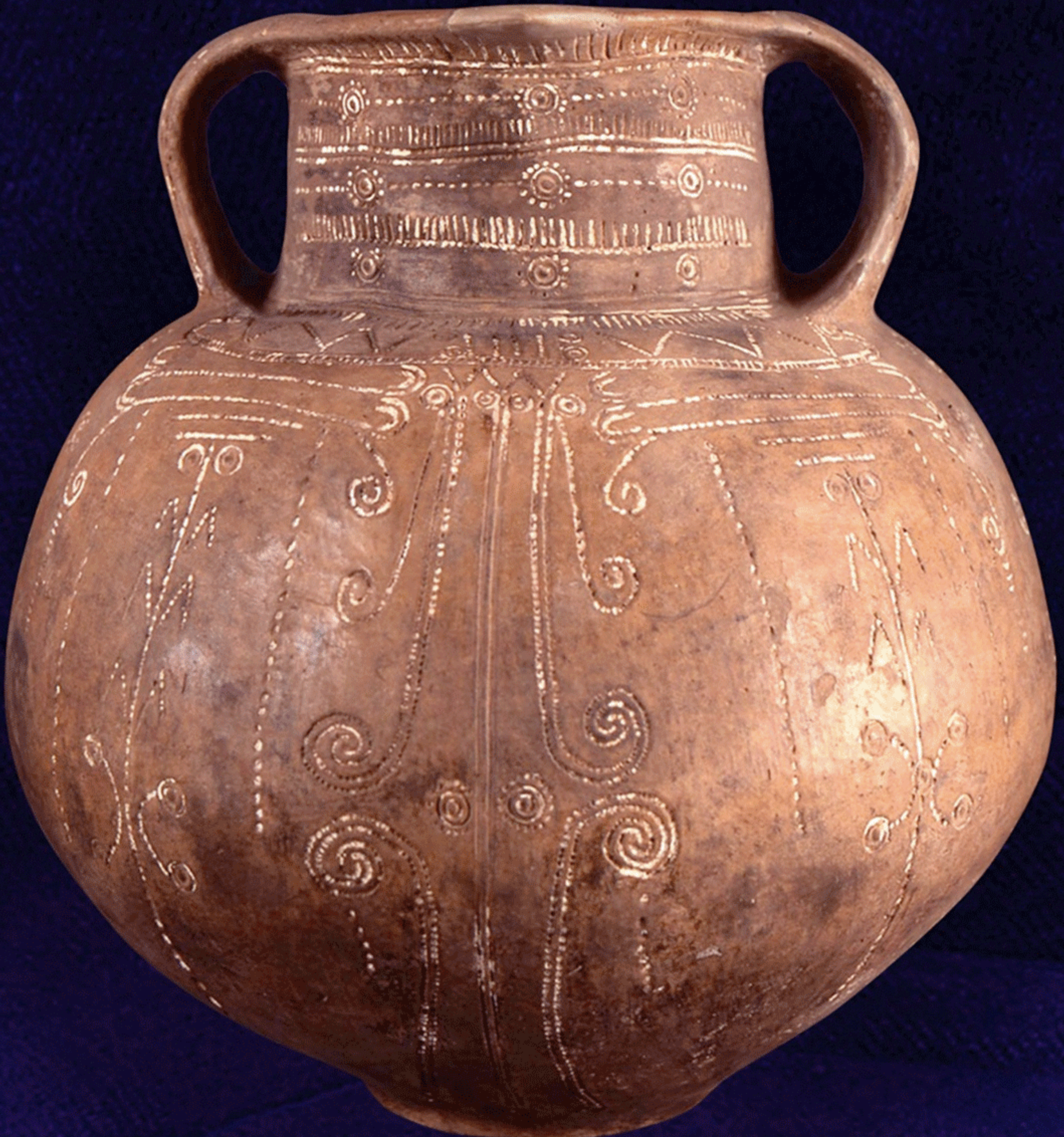
More complex Sanskrit compositions were marked on artifacts from Neolithic cultures, still speaking and writing the same language thousands of years after the destruction of the Atlantean high civilization. One remarkable example of votive references to Jupiter's resonance was made on pottery at Baley, located in present-day Russia, reading as: *raua-as • ra plava adhi ra mi-is kar • ra* , meaning "For roaring (of) the one granting..., inundating delivering granting (of) synchrony, works (of) the one granting..." (overleaf).

A second example of another large pot completely reassembled from fragments from Baley was incised with quite similar sets of hieroglyphic Sanskrit texts reading: *plava ra raua • kar • ra mi-is vira adhi ra* , meaning "Inundating granting roaring (of) the one granting synchrony, virility, delivering granting... " (overleaf). These repetitive passages are offered in ligature groupings specific to each region.



$r^{a}u^{a}$ - as • ra plava adhi ra mi - is kar • ra

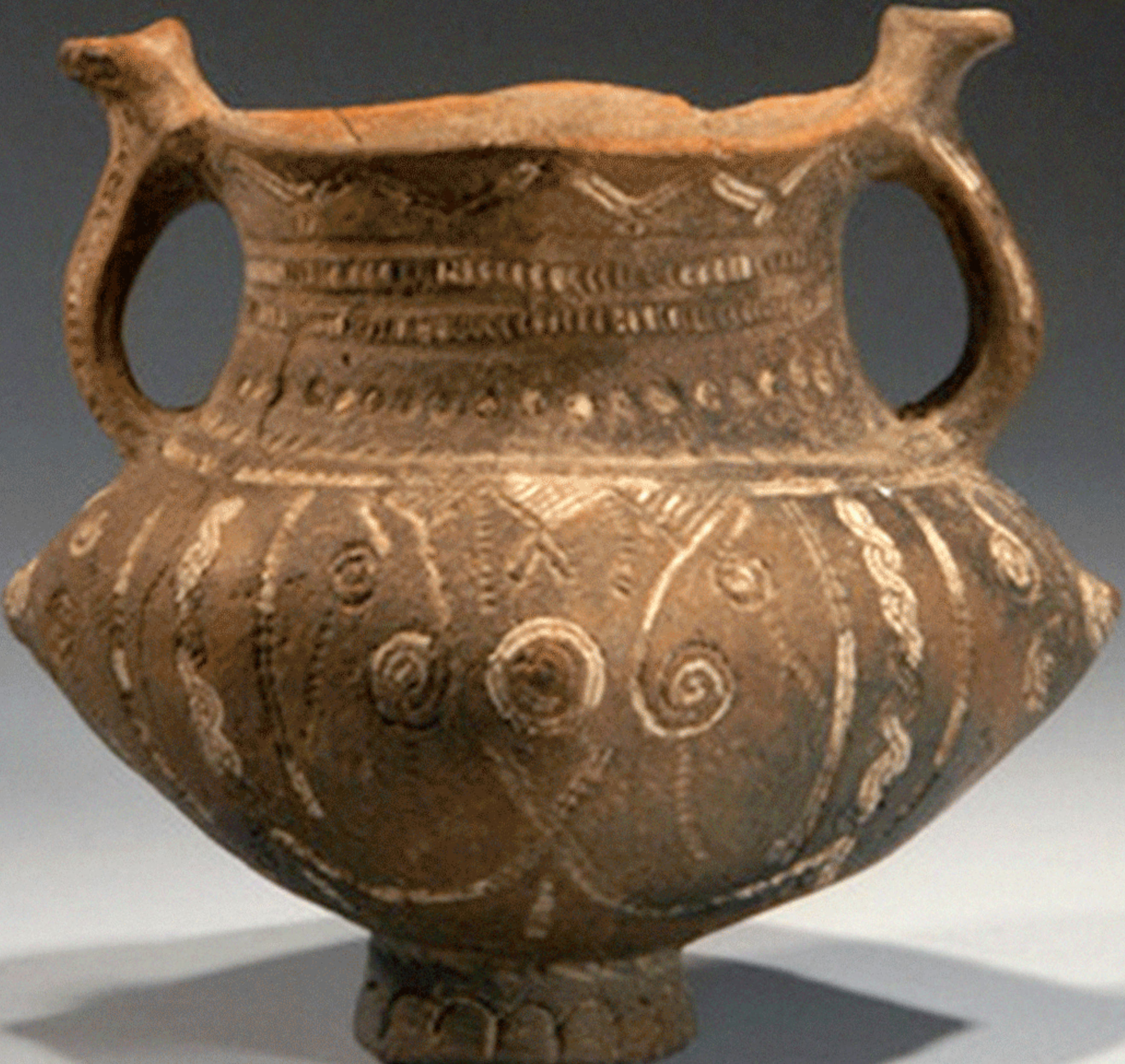
For roaring (of) the one granting... inundating delivering, granting synchrony, works (of) the one...



ᐯᐯ = ||| • • • • •

plava ra $r^{a}u^{a}$ • • • • •

Inundating granting roaring (of) the one, the one...,



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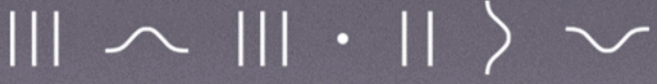
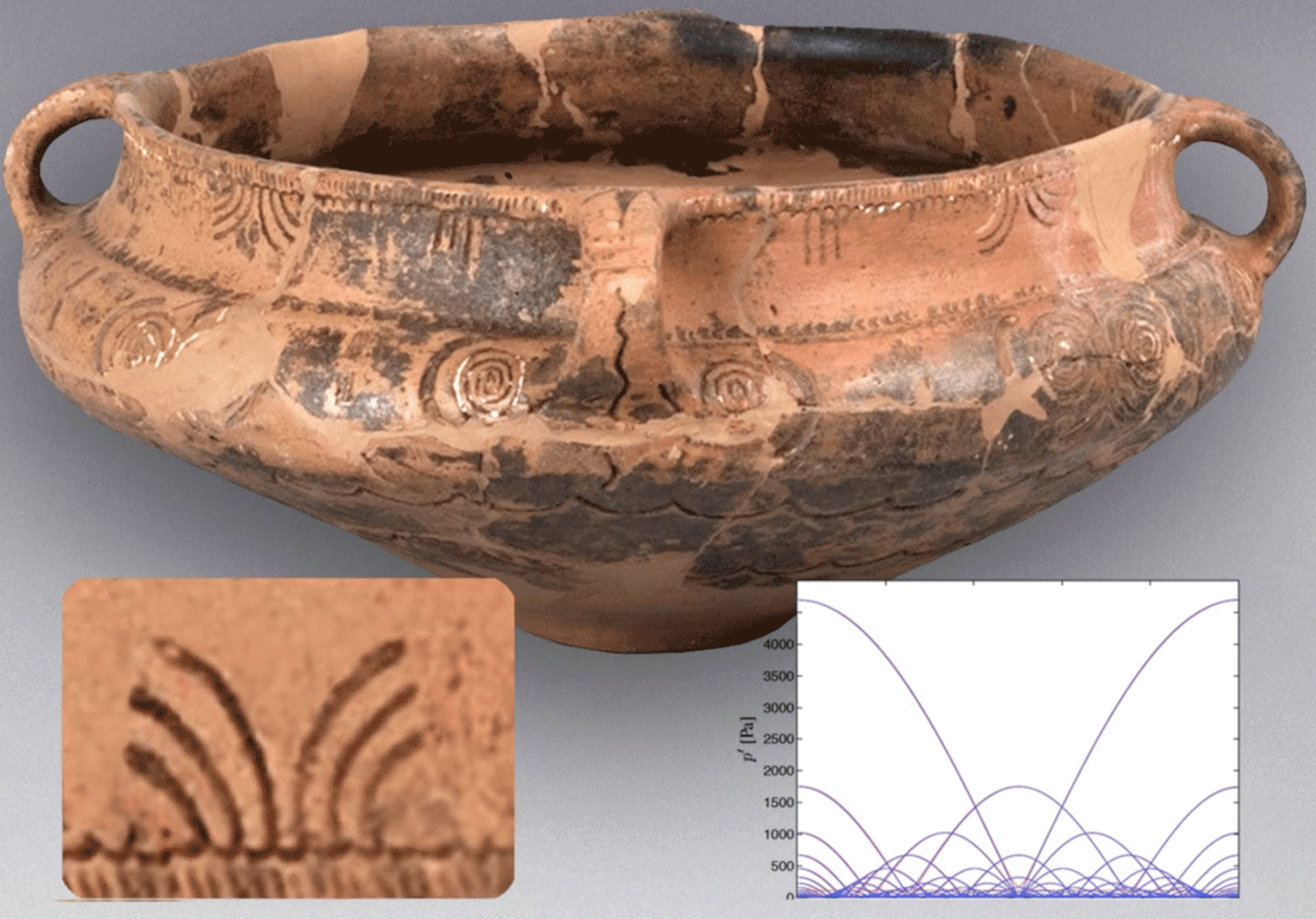
kar • ra mi - is vira adhi ra

works (of) the one granting synchrony, virility, delivering granting...



raua adhi raua • ra adhi adhi

Roaring delivering... roaring (of) the one, granting delivering...



Paleo-Sanskrit artifacts from the Illinois Cave archive and the petroglyph of the Altavista ruins in present-day Mexico present the *Tridasa* glyph for the sacred 'Thirty Resonances' in reference to the over thirty frequencies of planetary infrasound that constantly fluctuate in intensity.[9] The structure of infrasound resonance was recorded by NASA Voyager spacecraft in close proximity to the giant planet Jupiter.[10]

The resonant frequencies of planetary gravity waves are composed in a nonlinear formation of standing waves displaying Fibonacci order that has been mathematically modeled by acoustic engineers at Czech Technical University (Cervenka *et al.*, 2003).[11] This unmistakable geometric configuration of standing waves was embedded in the hieroglyphic texts painted on pottery at the Baley Neolithic site, reading: *raua adhi raua • ra adhi* , meaning "Roaring delivering... roaring (of) the one granting delivering..." (above).

These direct visual references to resonant standing waves are made to convey the invisible structure of cosmic waveforms that link one star to another, and the planets to their parent stars: *the Universal Om*. Vedic scientists living during the Atlantean Age of high knowledge were acutely aware of the sophisticated technological means for enhancing the natural transference of resonant infrasound energy from the cosmos, primarily transduced through the Sun and Jupiter, vivifying all terrestrial lifeforms on Earth.

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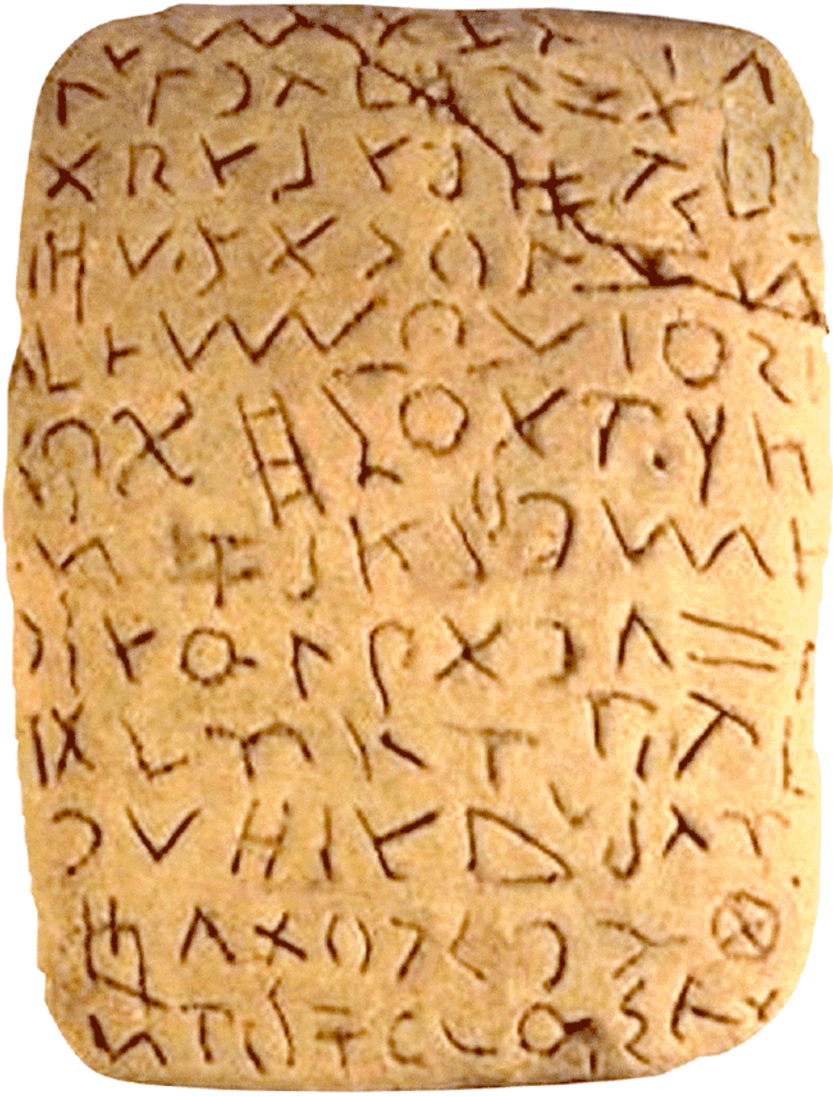
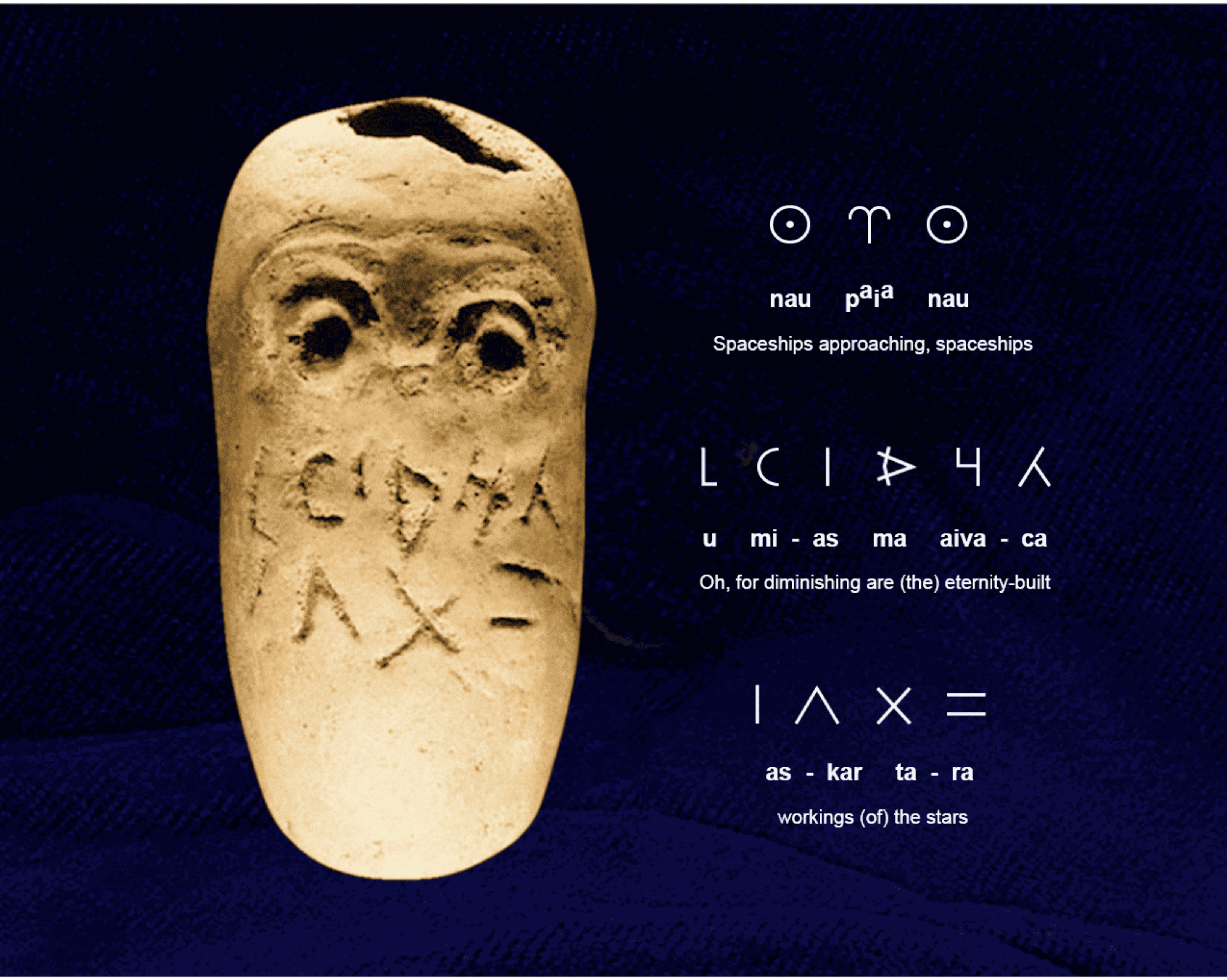
[11] Op cit, Cervenka *et al.*



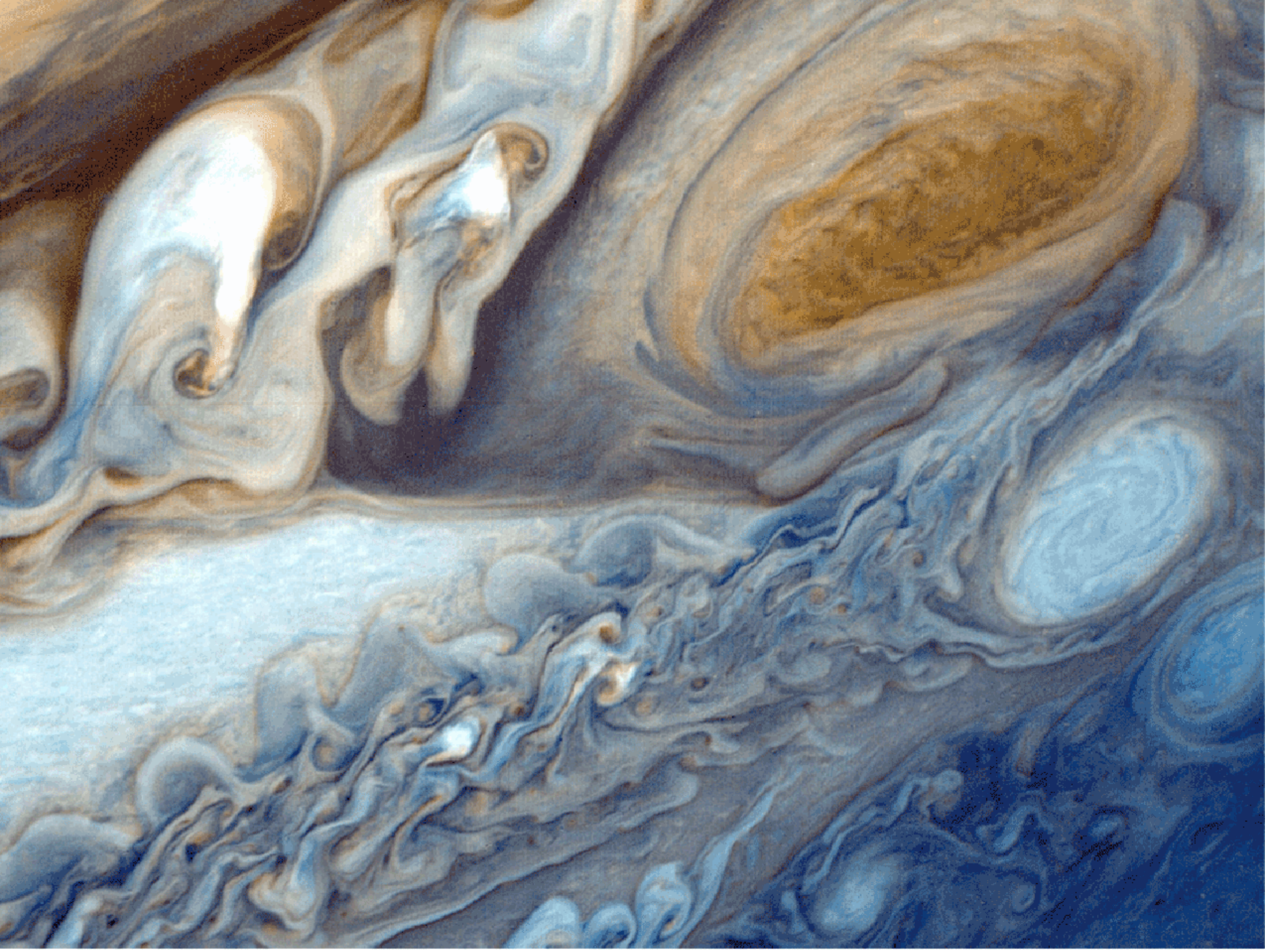
Glozel & Paleolithic Caves

Glozel & Paleolithic Caves


nau p^{a}i^{a} nau
Spaceships approaching, spaceships
u mi - as ma aiva - ca
Oh, for diminishing are (the) eternity-built
as - kar ta - ra
workings (of) the stars

Modern perceptions of indigenous ways and ancient cultural patterns are presently being reshaped by an ascending recognition of new discoveries occurring all over the globe, retracing our footprints into the deeper reaches of the past. Translation of Paleolithic texts according to the Schildmann decipherment reveals their collective global preoccupation with the waning strength of the Atlantean pyramid network, *caused by a perceptible dissipation of infrasound resonance within our entire solar system.*

Closely echoing Paleo-Sanskrit votive texts from various sites including Caria, Italy, the Island of Malta and the Illinois Cave archive, excavations begun in 1924 in Glozel, France yielded *over 100 hieroglyphic tablets among more than 3,000 artifacts*. Many of these well-preserved texts express a profound regret for the dwindling intensity of planetary infrasound. A small urn displaying a face-like ligature has been engraved with glyphs reading left to right: *nau paia nau u mi-as ma aiva-ca as-kar ta-ra* –"Spaceships approaching, spaceships. Oh, for diminishing are (the) eternity-built workings (of) the stars" (above).



The thundering resonance of the stars was praised as the cosmic Om. The all-encompassing influence of 33 frequencies of planetary infrasound upon human beings was upheld by Paleo-Sanskrit authors as the divine granting of life force attributed to the two great divinities: *Svar and Indra* –the Sun and Jupiter.

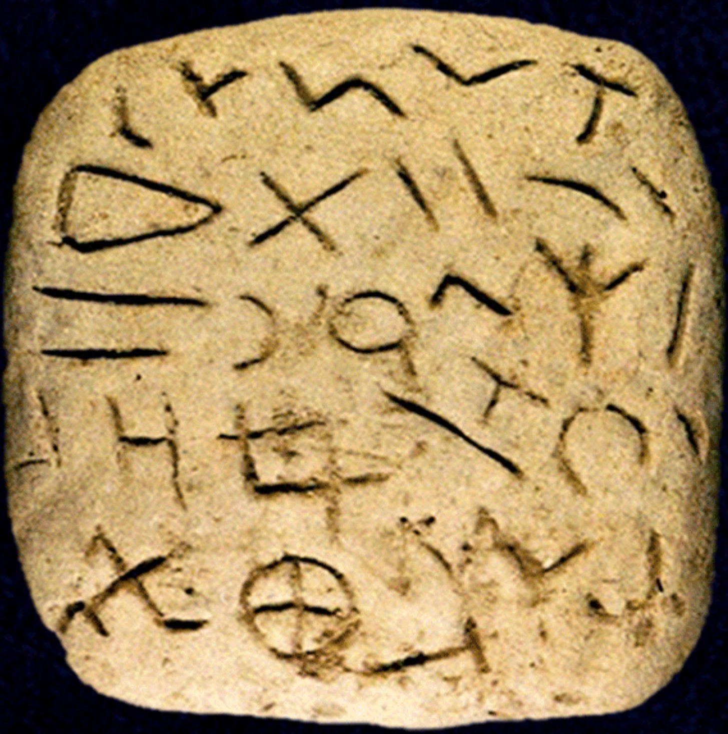
The Svar glyph is composed of a circle with radiating lines, as still commonly in use today, while the Indra glyph is a square. This divine pair for endowing all life was often referred to as *'the two'*, yet among many texts from this bygone era it is Jupiter that is exclusively referred to as *'Indra, the one'*. This phrase is expressed in a ligature formed by adding the numeral '1' as a single dot within the square, referencing Jupiter's giant third-eye megacyclone now called the Great Red Spot by today's astronomers (above).

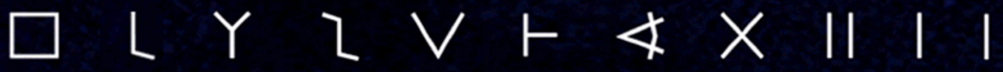
The planet Jupiter is given as the main subject of several texts by the square format of the tablet itself. One such square ceramic tablet text expands upon the same profound sentiment concerning effects of ultra-low frequencies, providing the Vedic explanation of the *total dependence of all lifeforms inhabiting the surface of the Earth upon the intensity of infrasound transduced by the pyramid network* (opposite):

Indra ha mu asu vi amati tara asti-as las Visnu su traya-as u aiva i-ha sa-as adhi-as kar asu-as cakra u plava is

Jupiter: that preventing life from want, for the stars he is, shining Vishnu, good protector for eternity,
killer of suffering, for delivering works of the life of the era, oh inundation swelling.

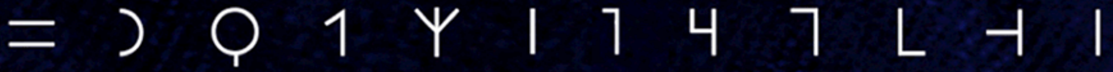
'Works of the life of the era' refers to periodic shifts in planetary resonance due to cycling galactic waves that define human consciousness throughout an Age on Earth. Knowledge of these cycles has been precisely recorded and preserved among the many surviving calendar systems inherited by the Maya.





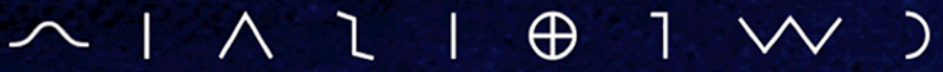
Indra ha mu aśu vi a - ma^{ti} ta - ra as^{ti} - as

Jupiter: that preventing life from want, for the stars he is,



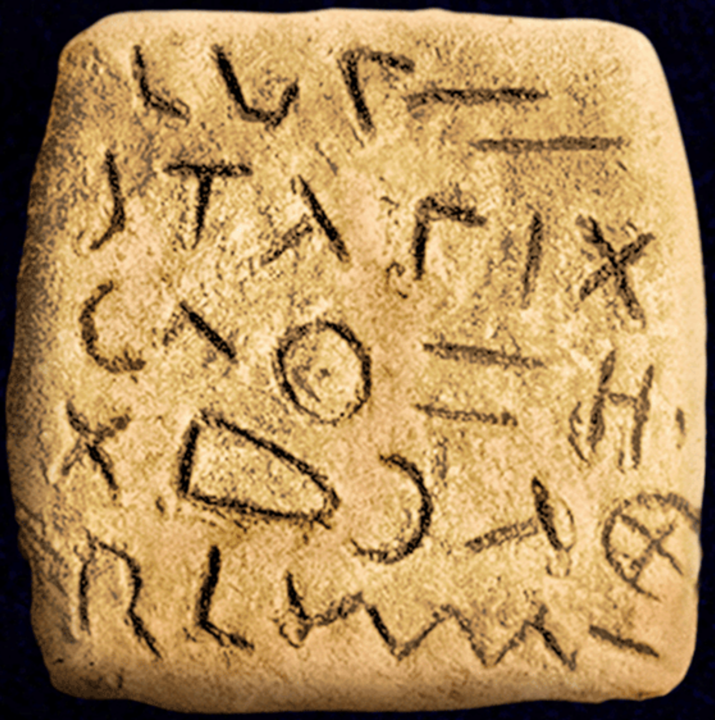
la^{s} Vis - nu śu traya - as u aiva i - ha ^{ś}a - as

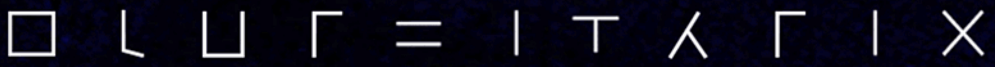
shining Vishnu, good for protection, oh eternity, killer (of) suffering,



adhi - as kar aśu - as cakra u plava is

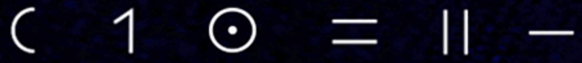
for delivering works for (the) life (of) the era, oh inundation swelling





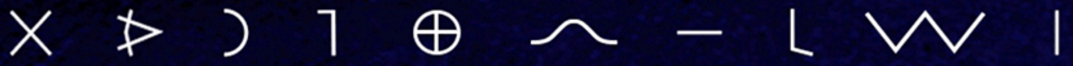
Indra ha sa - i la^{s} as - a ca ^{a}i as - ta

Jupiter: that declining brilliance, evil building, also death,



mi śu nau la^{s} ra - as

reducing the good spaceships’ brilliance for granting,



ta - ma is u cakra adhi - as ha plava - as

darkness growing, oh, the era for delivering that, for the flooding.

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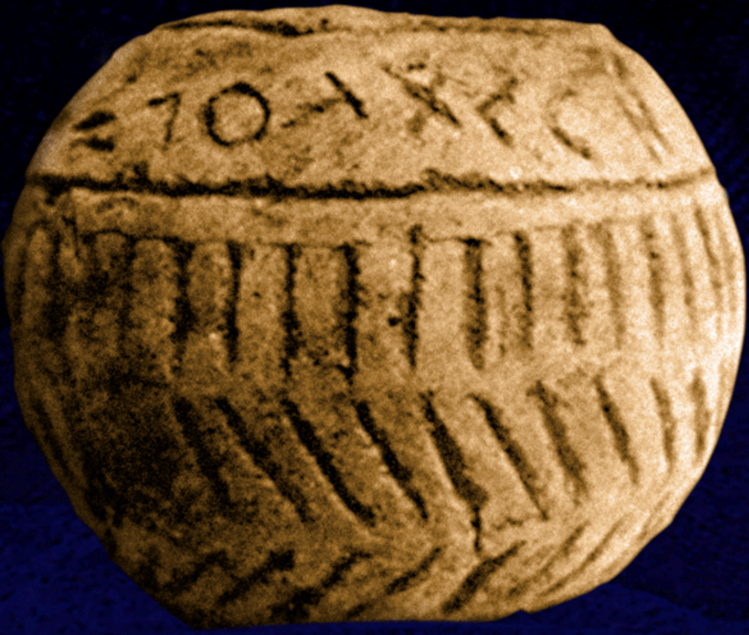
la^{s} śu nu u ta - na mi ra - as ra - as

...shining good moon, oh prosperity dwindling for granting, for granting...



Jupiter's thunderous granting was focused to induce psychoacoustic fetal development through sacred waterbirthing practices, endowing enhanced genetic and cranial configurations that have not yet been identified by geneticists or anthropologists. Text inscribed on another square ceramic tablet expresses the loss of longevity due to the degraded state of resonance reflected by the planet Jupiter (opposite):

Indra ha sai las asa ca ai asta mi su nau las ra-as tama is u cakra adhi-as ha plava-as

Jupiter: that declining brilliance, evil building, also death, reducing the good spaceships
brilliance for granting, darkness growing, oh, the era for delivering that, for the flooding.

Atlantean artists also decorated the surfaces of most of their handtools and ceramic objects with similar votive statements regarding the subsidence of planetary resonance and its negative effects on humanity. The visible portion of wrap-around text inscribed on a small spherical ceramic urn reads (above):

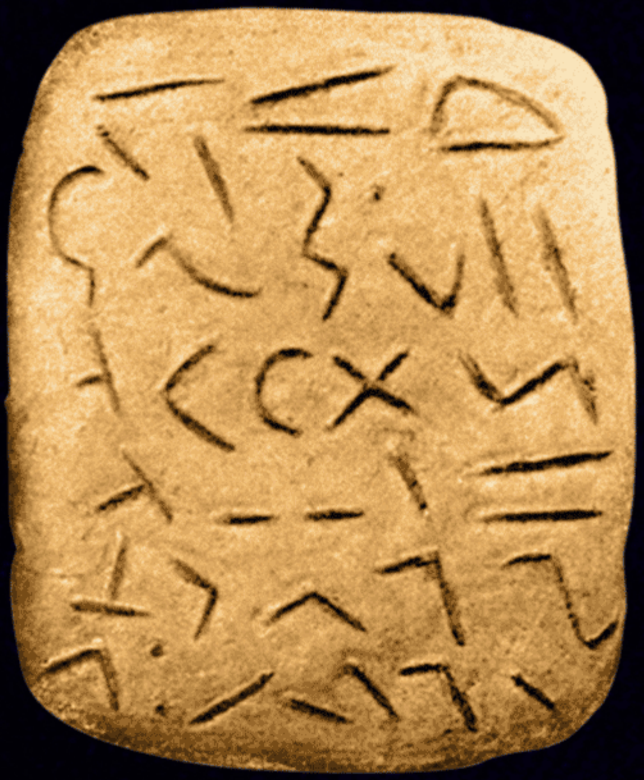
las su nu u tana mi ra-as ra-as ra-as ra-as ra-as ra-as

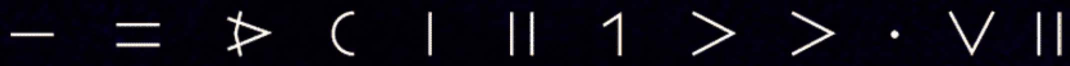
...shining good moon, oh, prosperity dwindling for granting, for granting...

A rectangular ceramic tablet with six glyph lines reading from left to right reiterates the all-pervading Paleolithic awareness of the significant diminution of resonant benefits, specifically acknowledging this growing detrimental influence on *sacred maternity practices in pyramids and cave chambers* (overleaf):

*as-las ma mi-as ra su nana • vira ana mita asu ai as-as-as ra ana kar su asu kar **:** as-ra su-as*

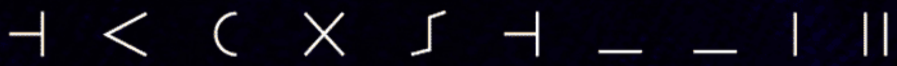
For brilliance is dwindling for granting the good mother, the one hero's measured breath (of) life,
for also cursing, granting breath, works of the good life, works of the two for granting, for good.





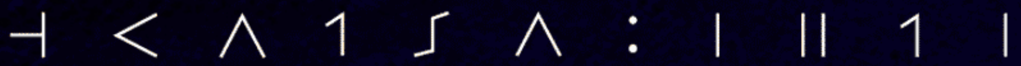
as - la^{s} ma mi - as ra śu na - na • vi - ra

For brilliance is dwindling for granting the good mother, the one hero’s



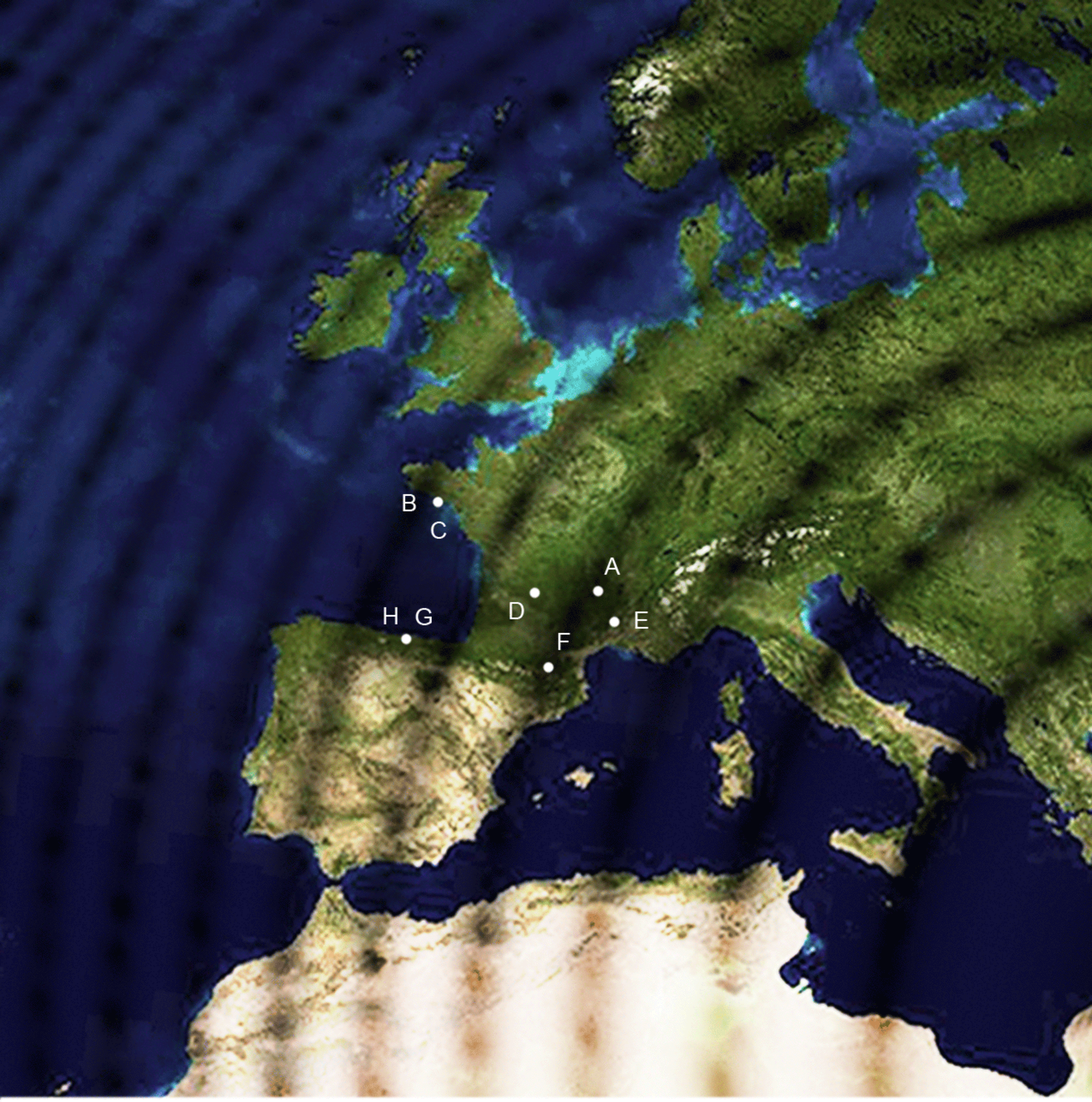
a - na mi - ta aśu a^{i} aś - as - as ra

measured breath (of) life, for also cursing, granting



a - na kar śu aśu kar : as - ra śu - as

breath, works (of) the good life, works (of) the two for granting, for good.



Site	Paleolithic Habitation	Geoposition	Dist. to Giza	Circ. %
A	Glozel, France	45.16°N 3.90°E	1,827 miles	7.3%
B	Carnac, France	47.60°N 3.11°W	2,185 miles	8.8%
C	Gavrinis Cairn, France	47.57°N 2.90°W	2,175 miles	8.7%
D	Lascaux Cave, France	45.05°N 1.17°E	1,930 miles	7.8%
E	Chauvet Cave, France	44.38°N 4.14°E	1,777 miles	7.1%
F	Niaux Cave, France	42.82°N 1.60°W	1,855 miles	7.5%
G	Altamira Cave, Spain	43.38°N 4.12°W	1,750 miles	7.0%
H	El Castillo Cave, Spain	43.29°N 3.97°W	2,135 miles	8.6%

Mapping of global infrasound resonance patterns based on the quantum iterated function [$z_{n+1} = z_n^2$] reveals the geopositioning of Paleolithic sites in western Europe (overleaf).[1] The 1,827-mile distance from Glozel to the Great Pyramid approximates the value of Fibonacci #135 x 10^{-27} (1,815.94...), comprising 7.3% of Earth's mean circumference, which approximates Fibonacci #357 x 10^{-71} (7.30...).

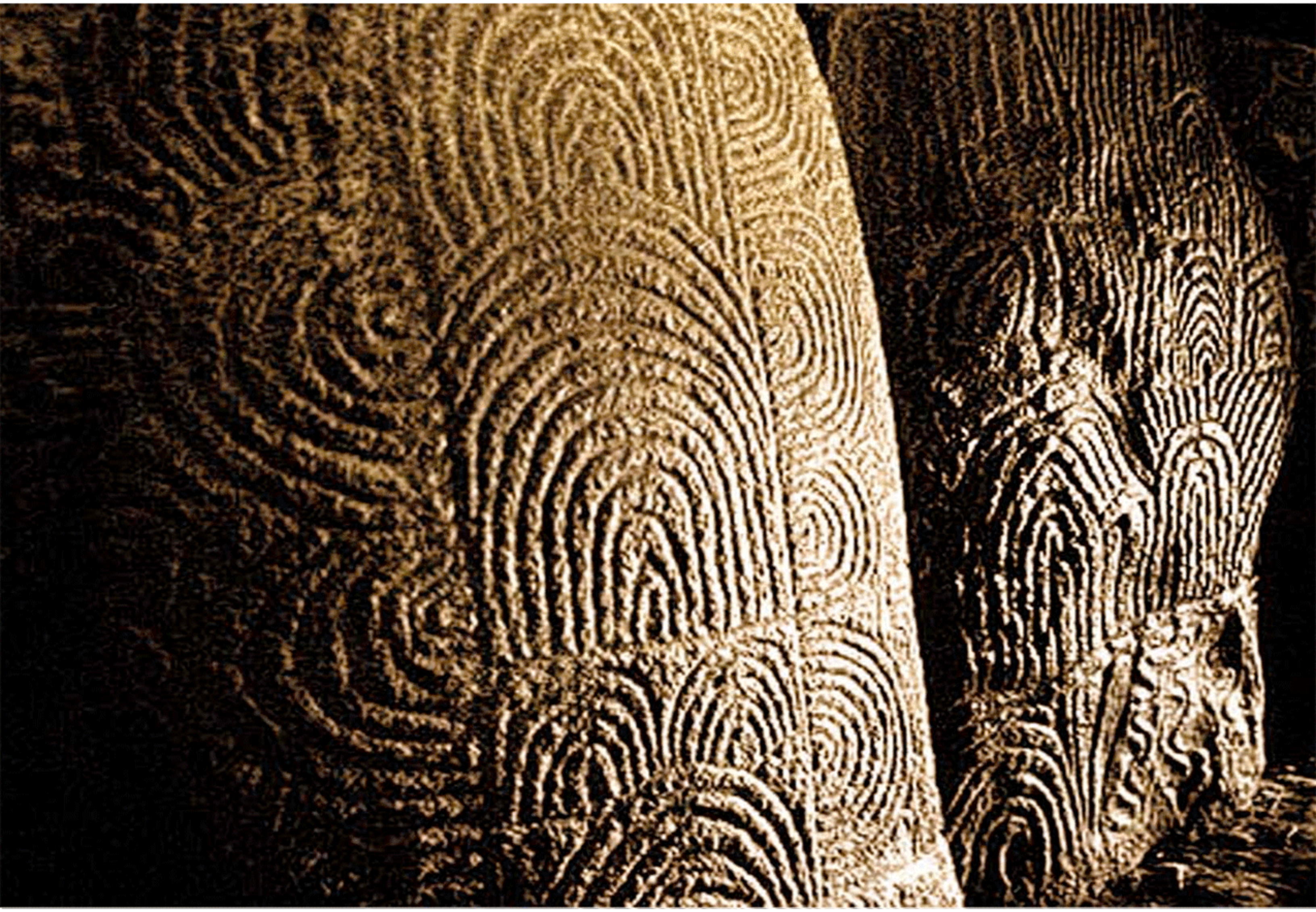
Rock art from the Paleolithic and Neolithic periods is surprisingly consistent throughout the world, where we see a repetition of the same types of sacred symbols at sacred sites spread widely across all of the continents of the globe. Circular cymatic patterns that have become famous in the present-day, through the awe-inspiring manifestations of mandala crop formations, are present throughout the rock art engravings on megalithic stone monuments and impressive rock outcroppings, visually encoding the effect of synchronized consciousness imbued by the resonant waves that converge on those sites.

Nonlinear standing waves are depicted in dozens of engravings on megaliths forming the resonance chambers of Gavrinis Cairn, in Brittany, France (above). This remarkable megalithic chamber is the longest in Brittany, measuring 11.8 m in length, with a height of 2m and a width of 1.5m. No finds were recorded from excavations. Twenty-three out of its twenty-nine massive standing stones are engraved with mesmerizing patterns, including concentric waveforms, double-serpents, spirals and concentric circles, referencing the potent psychoacoustic effects of the acoustic environment.

The quartz and calcite content of the sandstone and limestone megaliths lining the long resonant chamber possesses piezoelectric properties, whereby transducing all absorbed acoustic energy into an electrical charge and an enveloping electromagnetic field. Concentric arches engraved in the stone are careful depictions of the standing waves generated by baritone chanting at the entrance of the passage chamber, constructed with the appropriate length and width to allow reflected sound waves to retrace the same wavepath as it moves in both directions. As the vocal driving of the chamber proceeds, the standing waves created in the passages intensify and begin coupling with deep infrasound frequencies in the heartbeat range, focused by the Orion pyramids of Giza, Egypt.

Gavrinis Island (47.57°N 2.90°W), in France's Gulf of Morbihan, is 2,175 miles from the Giza plateau, a distance that comprises 8.7% of the Earth's mean circumference (of 24,892 miles). This broad band of infrasound resonance is shared by the magnificent Stonehenge in Wiltshire County, England --at precisely 9.0%-- in a region that is most famous for its phenomenal mandala crop formations.

Crop circle researchers have been avidly studying genetic changes in the DNA structure of plants exposed to the HHO plasma vortex during the rapid formation. Straight DNA ladders and spiraling DNA helices have been included in several crop formations in England, as referenced by the double serpent imagery engraved at Gavrinis Cairn. The double snake symbol is seen in sacred artwork all over the world, and references the holographic DNA receptors in the nucleus of every living cell.



DNA changes were also achieved by the resonant tonal work and heartbeat entrainment techniques of the ancient builders of Gavrinis Cairn, who were themselves descendents of the highly advanced global Atlantean civilization. While no artifacts were ever discovered during the excavation of the passage chamber of Gavrinis Island, the megalithic temples of Malta provide many examples of elongated skulls.

Genetic and cranial modifications were achieved through psychoacoustic entrainment during fetal gestation, in combination with immersion in HHO plasma chambers after birth, linked with the levitation of lightwater, also known as *protium*. The entire resonant system was driven into action by infrasound standing waves focused directly onto the site by the relative geoposition of the Great Pyramid.

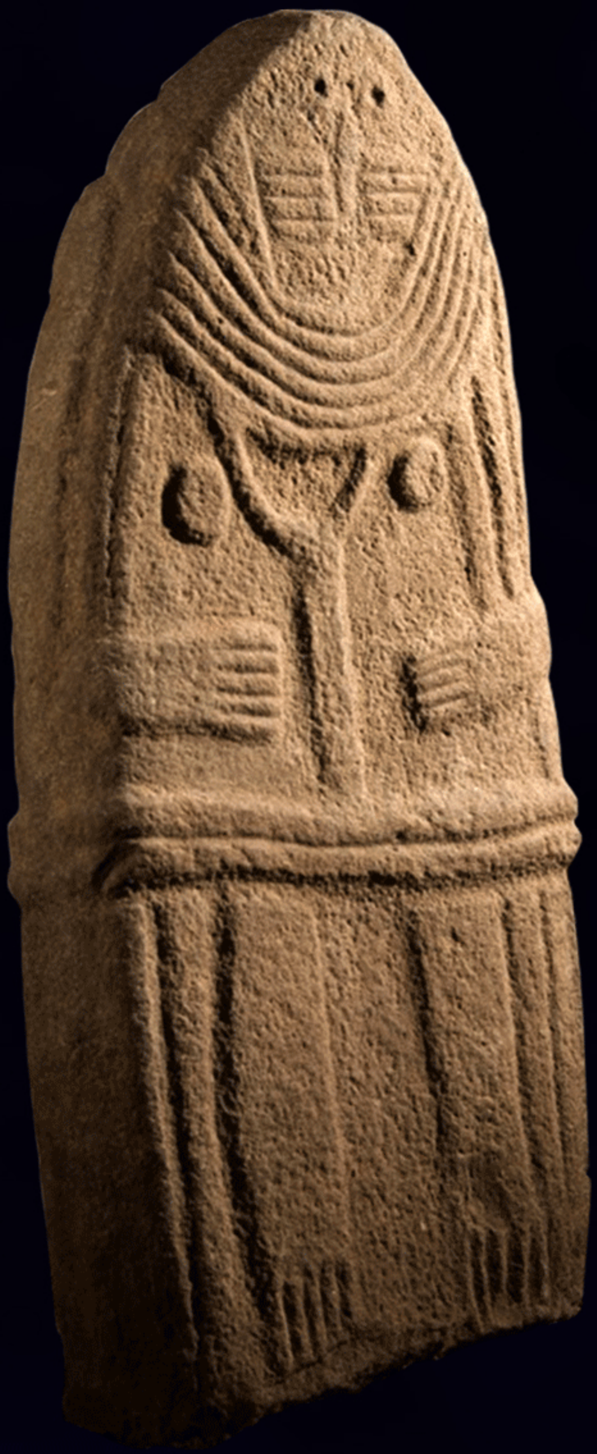
Megaliths within Gavrinis passage chamber were engraved with hieroglyphic pictograms repeating votive phrases, such as: *adhi adhi adhi adhi adhi adhi* , meaning "Delivering, delivering, delivering..." (above). Another megalith presents a ligature known from the resonant limestone temples of Göbekli Tepe, Turkey, reading: *kar kar kar upama adhi,* meaning "Works..., (of) the highest delivering..." (overleaf). *These clear and consistent linguistic patterns shared by dozens of impressive Paleolithic sites are being suppressed.*

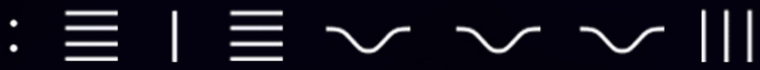
kar kar upama

Works (of) the highest

adhi adhi

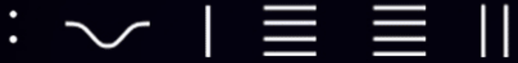
delivering, delivering...





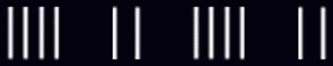
: ri^{s} - as ri^{s} adhi adhi adhi r^{a}u^{a}

For the two reducing, reducing delivering, delivering... thundering,



: adhi - as ri^{s} ri^{s} ra

the two for delivering reducing, reducing granting,



ri^{s} ra ri^{s} ra

reducing granting, reducing granting

Language-conveying pictograms are embedded in megalithic artwork throughout the world, and a great abundance of examples from Paleolithic sites in Europe have been summarily overlooked. Of the group of megalithic statuary unearthed in present-day St. Sernin, France, the largest menhir (above), reads:

: ris-as ris adhi adhi adhi raua : adhi-as ris ris ra ris ra ris ra

For the two reducing, reducing delivering, delivering... thundering,
the two for delivering reducing, reducing granting, reducing granting...

Geometric stylization of the whole figure representation, especially the face, arms and legs, is designed as glyph ligature compositions that are consistent the world over. Treatment of the hands and feet relates the *ris* glyph signifying 'dwindling, diminishing' that is also repeated on the cheeks of the face.

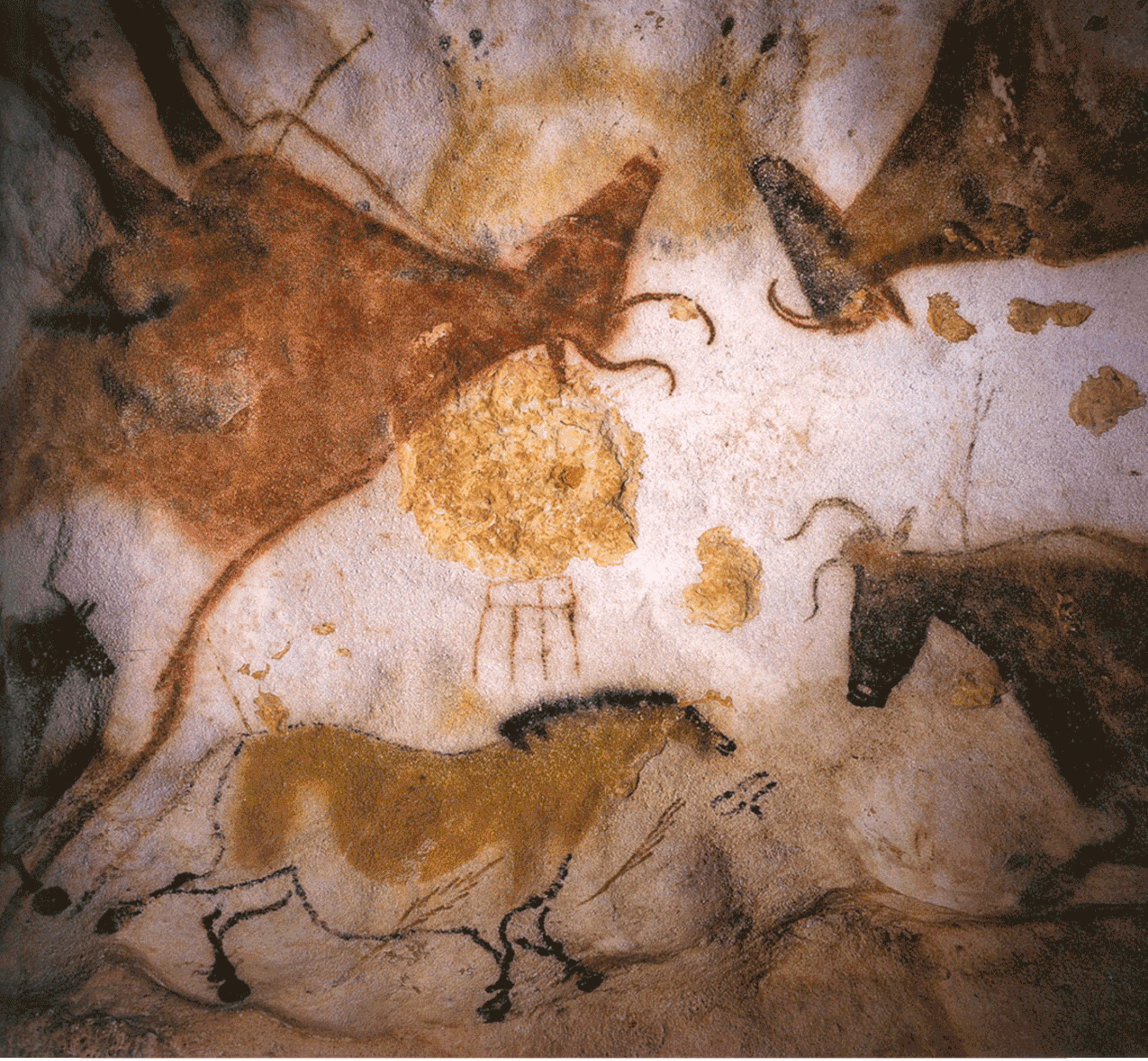
The enclosed acoustic environments of passage chambers is one of many psychoacoustic design means for achieving resonant sound focusing, while a more open monumental design is presented in the megalithic stone lines of Carnac, France, which also lie along the same resonant band of focused infrasound at 8.7% of the Earth's mean circumference.

Among the hundreds of megaliths aligned into long rows, several of the standing stones at Carnac have been shaped as faces and a few have been carved to represent giant faces. The eyes are depicted as two large circles with central dots forming the Paleo-Sanskrit *'nau'* glyph, while the eyebrows and nose join together to form the *'paia'* glyph.

These glyphs combine together to form the basic phrase "Spaceships approaching, spaceships." Similar geometric faces were carved into the megaliths to form the same hieroglyphic phrase previously identified and translated at other well-known Paleolithic sites including Glozel, France and Lepinski Vir, Serbia.

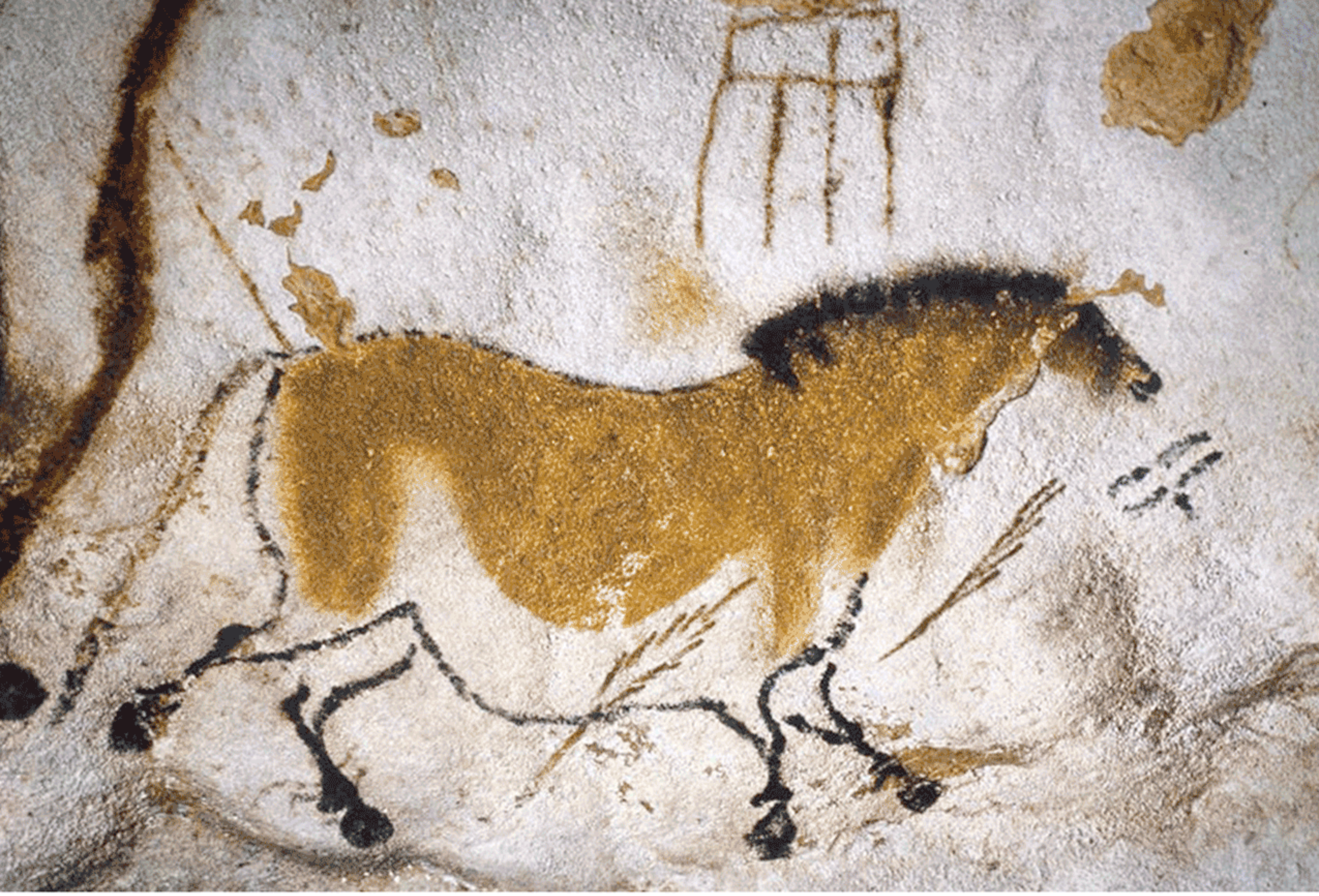
Located in the close vicinity of the Carnac megalithic alignments is the Kercado passage chamber and Mané-Kerioned Dolmen, which also contain rich panels of rock inscriptions from the Paleo-Sanskrit era. These engraved language patterns have been noted by archeologists at each particular site over the years, very little progress was made toward their comprehension.

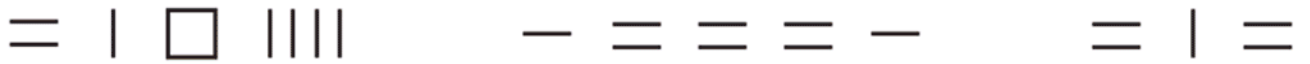
As archeological finds from decades of dedicated research into the cave dwelling Paleolithic societies of Europe were accumulated by hundreds of excavators at dozens of ancient sacred caves, temple sites and seasonal habitations, linguists did not recognize the hallmarks of language. However, evidence of the great antiquity of human language would be revealed in repeating geometric patterns found among the majestic animal pictograms painted in colorful murals deep within the limestone caves of Europe.



Lascaux Cave, in southern France, comprises a series of linked subterranean galleries with several large, colorful murals painted by highly skilled Paleolithic artists over 18,000 years ago.[2] The cave entrance was discovered and cleared in 1940 to reveal exquisite galleries in an extraordinary state of preservation. Decay due to moisture and bacterial overgrowth has not touched the paintings' vibrant ochre hues. Thousands of pictorial representations of large animals, humans and geometric figures stand out on a surprisingly intact background, marred in a handful of patches where resurfacing has cracked off.

A thick white undercoat of a *calcite-based piezoelectric paint* was applied by spattering to upper wall surfaces throughout Lascaux Cave, before the painting of animal figures was undertaken (above). The curvaceous forms of large animal representations are rendered with fine charcoal black and yellow or red ochre lines that were not drawn onto the cave walls. Careful examination of the paintings reveals the use of a simple airbrushing technique. Sharp exhalations made through a small bone tube controlled the spattering of paint from a small reservoir, allowing gradations of color on the whitewashed background.





ra - as Indra ri^{s} — For granting (of) Indra diminishing

as - ra ra ra - as — For granting, granting... for granting

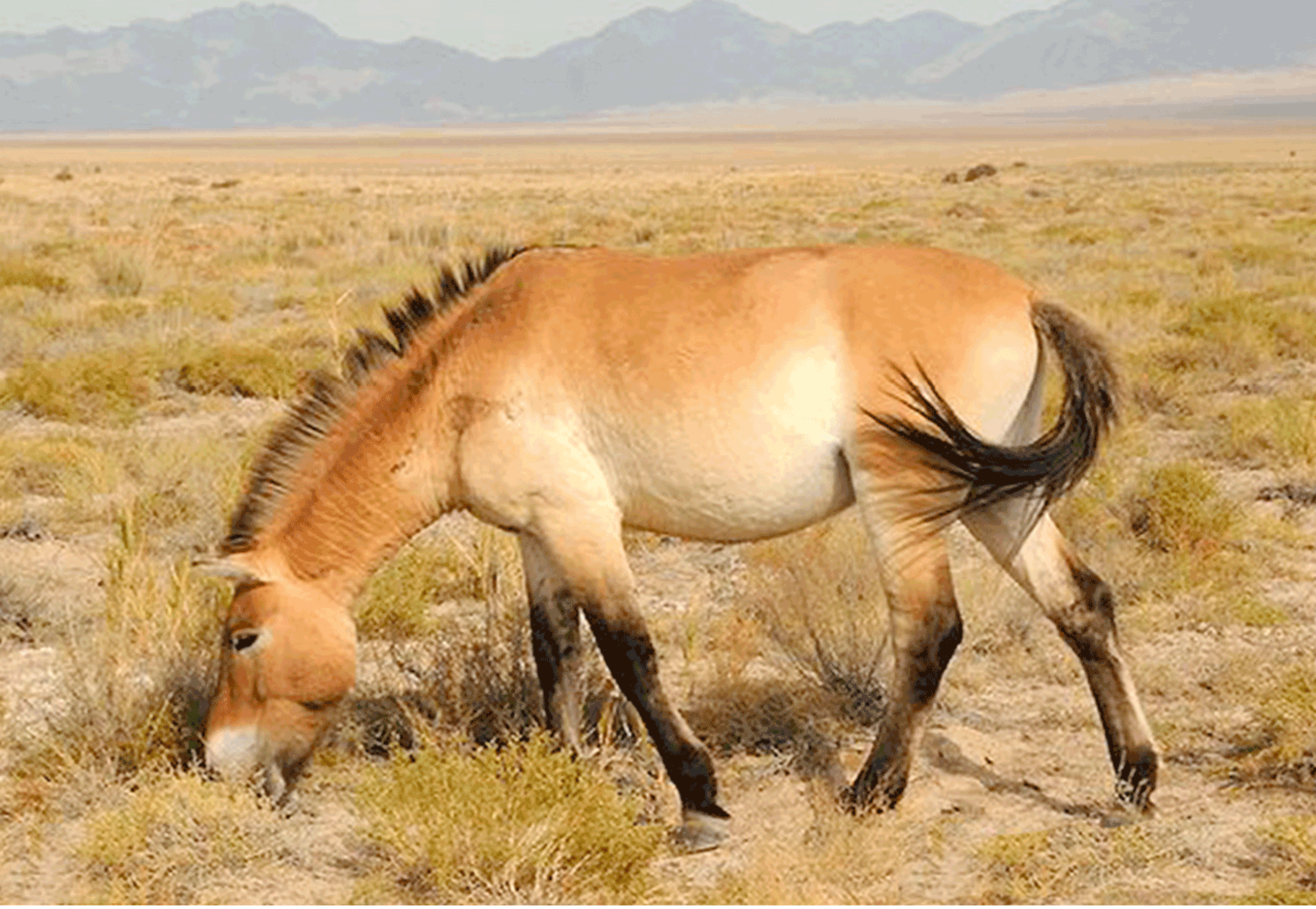
ra - as ra — For granting, granting

The careful planning, surface preparation, white background basecoat and exquisitely executed airbrush paintings of Lascaux Cave follow the same basic processes familiar to modern artists and interior designers. At Lascaux, animal figures were surrounded by repetitious sets of Paleo-Sanskrit glyphs relating a few basic phrases that have not been identified as writing until the present study.

Above a voluptuously rendered *dun horse*, a bold explanatory statement identifies the increasing necessity of hunting big game for survival, providing the underlying cause as related to the dwindling intensity of planetary infrasound resonance: *ra-as Indra ris* –"For granting of Jupiter diminishing."

Another basic repetitive phrase has been written along the lethal trajectory of a spear through the heart of the horse, reading: *as-ra ra ra ra-as* –"For granting, granting... for granting." The text line marks the vital organs of the prey animal that were specifically targeted by this group of Paleolithic hunters who had completely remodeled and occupied the cavesite for at least several generations. A short form of the same phrase was written in front of the horse's snout, reading: *ra-as ra* –"For granting, granting."

Peculiar statements repeated throughout the Lascaux Cave murals require a cataclysmic context to be correctly understood. The shift to subsistence hunting of big game animals for granting survival likely occurred after a sudden comet-induced catastrophic diminution of planetary infrasound resonance.

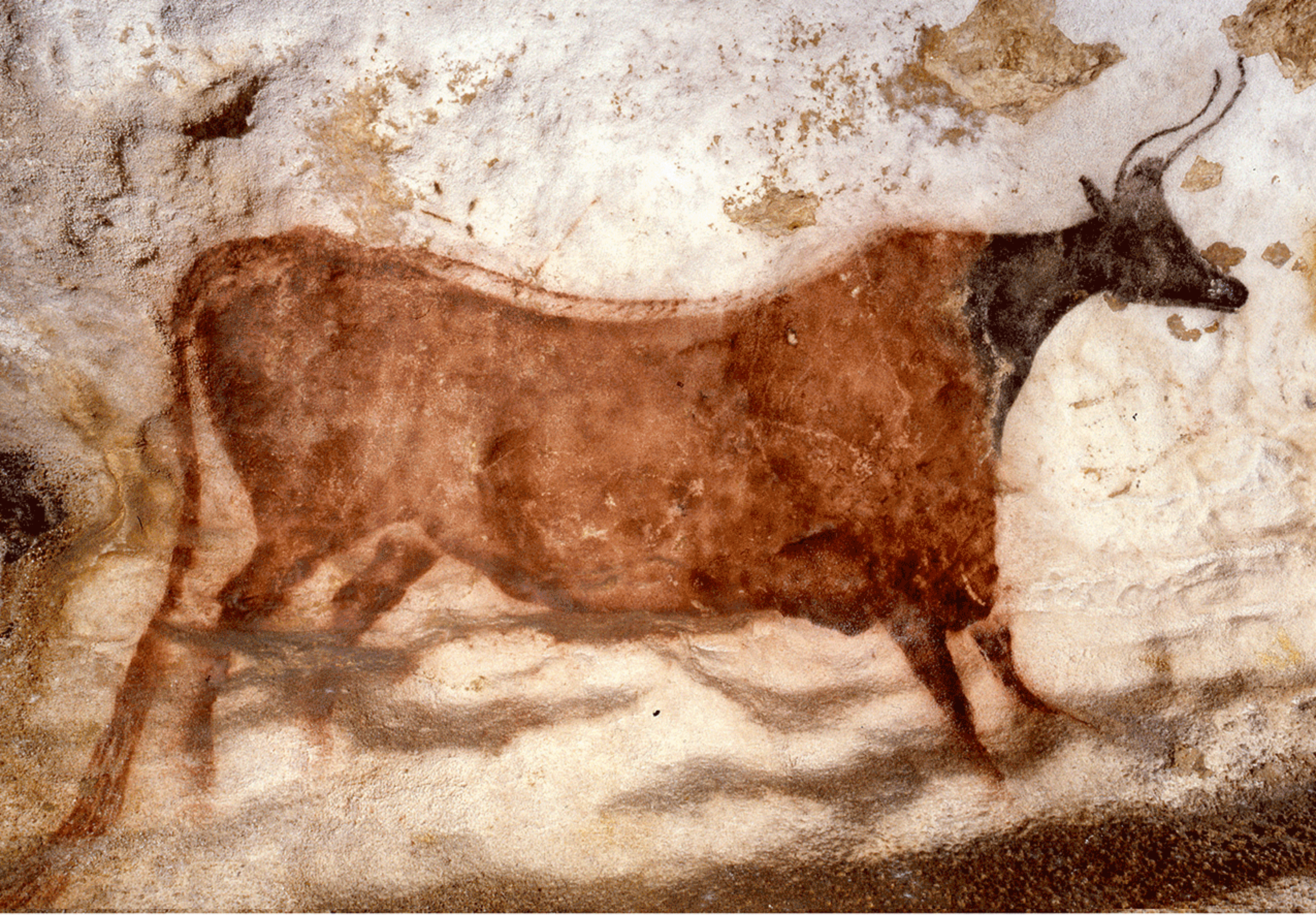


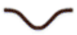
Throughout the extensive remains of Paleo-Sanskrit habitation sites on all continents, lamentations expressing concern for the diminishing state of planetary infrasound resonance were recorded in hieroglyphic texts through a surprisingly wide variety of techniques. Paleo-Sanskrit authors airbrushed pictorial texts onto whitewashed cave walls; inscribed glyphs into ceramic and stone tablets; carved reliefs on spear straighteners fashioned from antler; engraved spearpoints of bone; and even decorated ceramic cookware with *sophisticated sentiments that are only now being fully comprehended.*

The growing archeological context being uncovered at Paleolithic habitation sites in diverse areas of the globe provide a stunning series of linguistic, artistic and technological continuities that have not been previously identified. Unfortunately, valuable site excavations are often conducted by archeologists who diligently *deny* the relevant findings concerning antediluvian geopolymer chemistry and the advanced psychoacoustic functions of megalithic temples, greatly limiting the accuracy of their own interpretations.

A renewed synthesis of all available information gathered concerning Paleolithic material culture must include analyses of large-scale architectural remodeling of natural caves and the refaçading of entire mountain clusters as precisely oriented pyramid complexes and sacred ceremonial centers. The rapidly growing genetic database of existing and extinct lifeforms must also be taken into consideration.

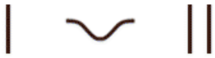
Having been well described by Paleolithic cave mural painters, one particular breed of horse that was once prevalent on the grassy plains of Paleolithic Europe possesses a coat patterning and coloration that are quite distinct, yet share a common genetic ancestry with Africa's zebras. The Przewalski horse breed is closely related to the zebra, both genetically and physically, with quite a similar build and the characteristic short mane that stands straight up (above). Their tawny hues are generally lighter on the underbelly, and contrasted by the much darker brown/black tones of the lower legs, tail and mane.





adhi

Delivering



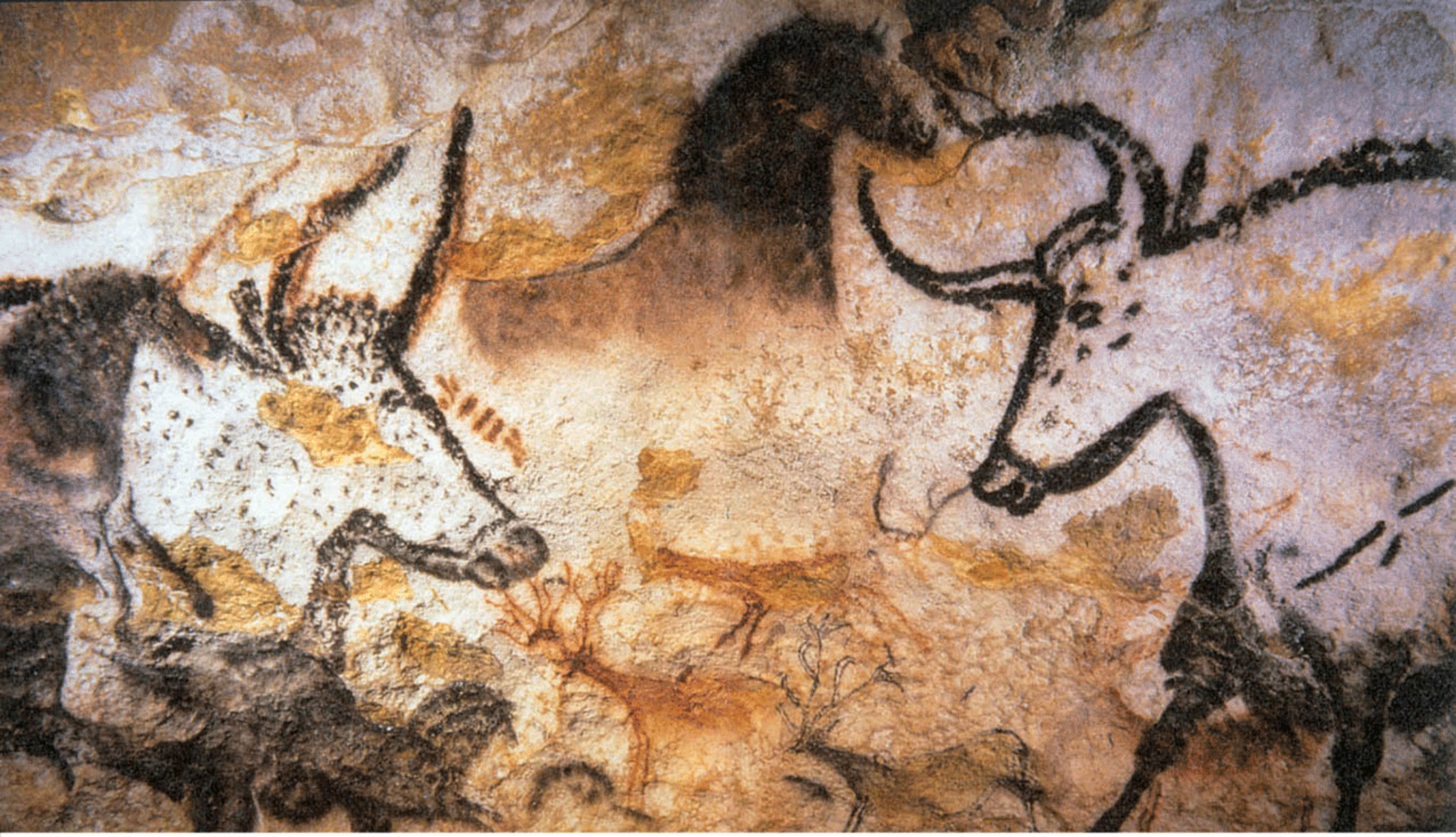
as - adhi ra

For delivering granting.

The remarkable airbrush rendering of the dun horse at Lascaux is surrounded by several glyph ligatures that stand apart from the animal's forms, yet glyph sets have also been embedded in the designs of all of the other animal figures from these remarkable airbrush galleries. The most prevalent animal among the over 2,000 separate subjects depicted at Lascaux is the oversized wild ancestor of all modern-day cattle that once roamed the grasslands of the Eurasian and North American continents.

Usually depicted in profile, the Aurochs is an extinct megafauna species that was carefully rendered by Paleolithic cave artists showing a red/brown coat with a black neck and head. Paleo-Sanskrit glyphs have been cleverly integrated into various elements of each of the many Aurochs pictograms, with the sharply rendered ear and horns of bulls reading as: *as-adhi ra* –"For delivering granting." (above). This linguistic interpretation is supported by the consistency of Lascaux's many Aurochs representations –the ancient artists clearly delineated both horns as glyphs, yet only one ear was shown, reading *'as'*.

A distinctive white stripe running down the entire length of the Aurochs' back along the spine was specifically rendered by the Lascaux airbrush painters and reinforces the horn glyphs by forming a large *'adhi'* glyph following the long curve of the bull's arching back. This shape is echoed by the grazer's round belly and rump that seem to conform perfectly to the undulations of the underlying wall surfaces. Simple airbrushing techniques used at Lascaux involved layering spots to give a sense of depth.



| ⌒ || |||

as - adhi ra $r^{a}u^{a}$

For delivering granting (of) thundering

| ⌒ ||

as - adhi ra

For delivering granting

— =

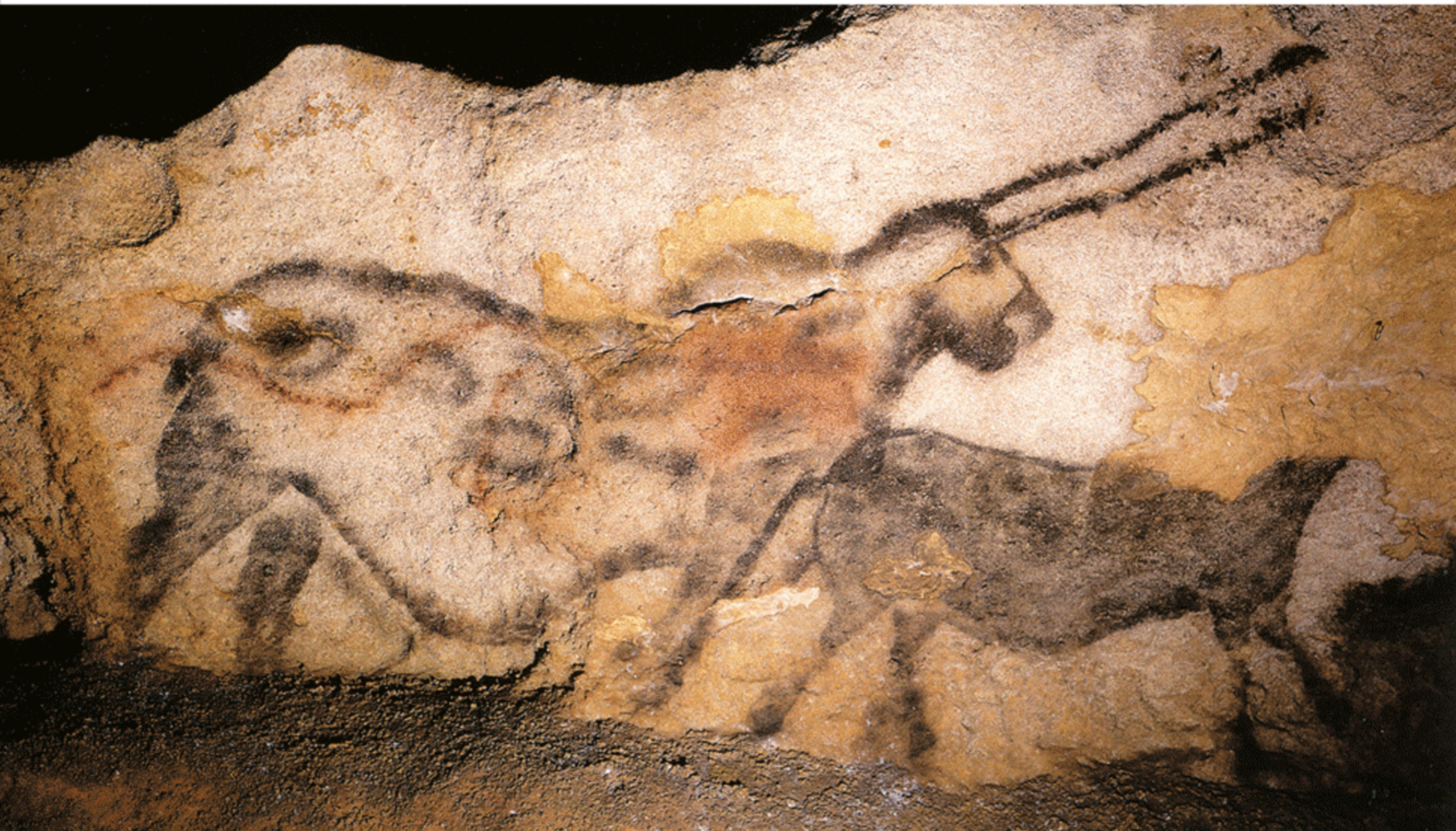
as - ra

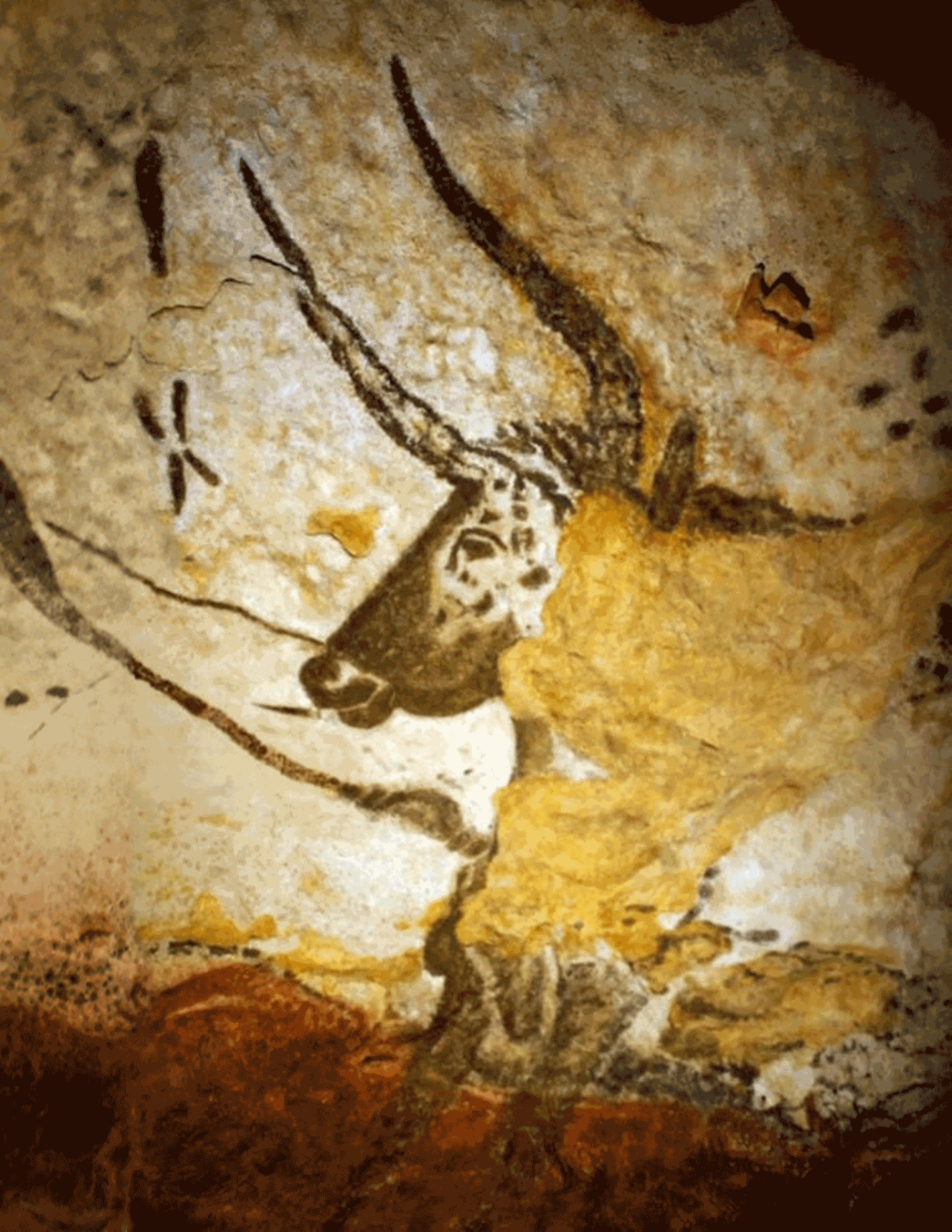
For granting

=

ra

Granting

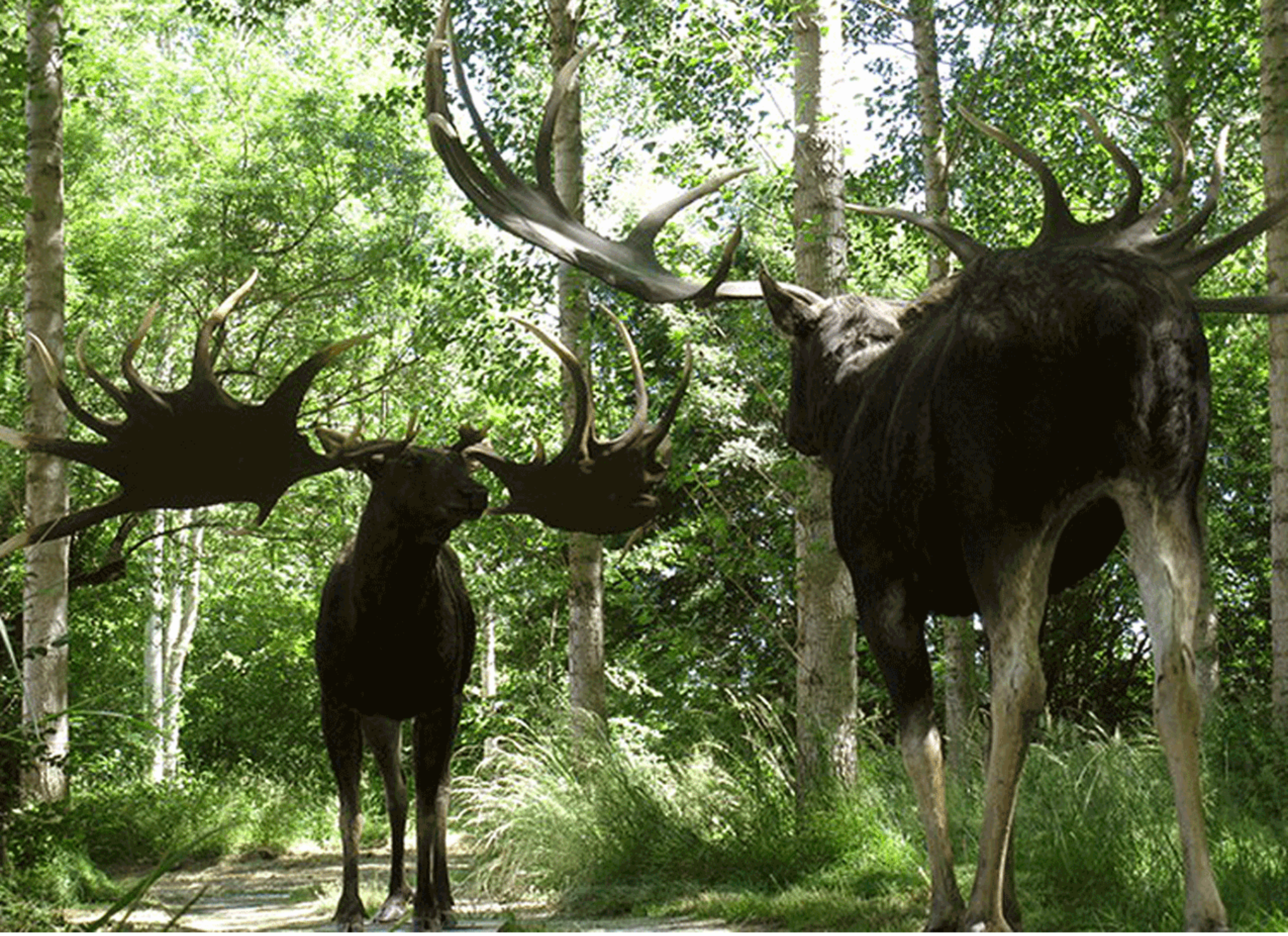




The relatively recent extinction of the Aurochs species was historically recorded in the 1600s, while next generation DNA sequencing technologies have recently been applied to retrieve the full genome. The full mitochondrial DNA heritage of the extinct Aurochs species is still present among several 'primitive' breeds of living descendants, and was first sequenced and published in 2010.[3] In January, 2014, the first complete Aurochs genome was finally sequenced from a 7,000-year-old humerus bone specimen:

> Here, we present analyses of the first complete nuclear genome from an archaeologically-verified and exceptionally well-preserved aurochs humerus bone sample recovered from a cave site in Derbyshire, England and radiocarbon-dated to 6,738 ± 68 calibrated years before present (laboratory sample code: CPC98)... DNA extracts from the CPC98 humerus bone were prepared for Illumina® short read, high-throughput DNA sequencing. A consensus CPC98 *B. primigenius* nuclear genome was assembled, using the complete *B. taurus* genome... We have performed comparative analyses of coding sequences or candidate regulatory regions associated with genes using high-throughput DNA sequencing data from modern *B. taurus* and *B. indicus* cattle to identify over 300 genes in which CPC98 and indicine cattle share potentially functional SNP or indel alleles not seen in taurine cattle.[4]

A closely related wildlife conservation project has focused on the goal of 'breeding-back' Aurochs for an eventual program for repopulating the European grasslands with wild grazers that will help to rehabilitate the landscape in balance with the return of European wolf populations. The Dutch Tauros Breeding Program has collaborated with various wildlife conservation organizations to concentrate the existent genetic heritage of the Aurochs by cross-breeding modern-day cattle strains that display many primitive characteristics, such as the Tudanca, Maremmana, Sayaguesa, Pajuna, Limia, Maronesa and Podolica.[5] *The ultimate success of such programs may be determined by the longterm influence of drastic ongoing climactic changes on Earth that appear to be rapidly cycling back into another glacial period.*

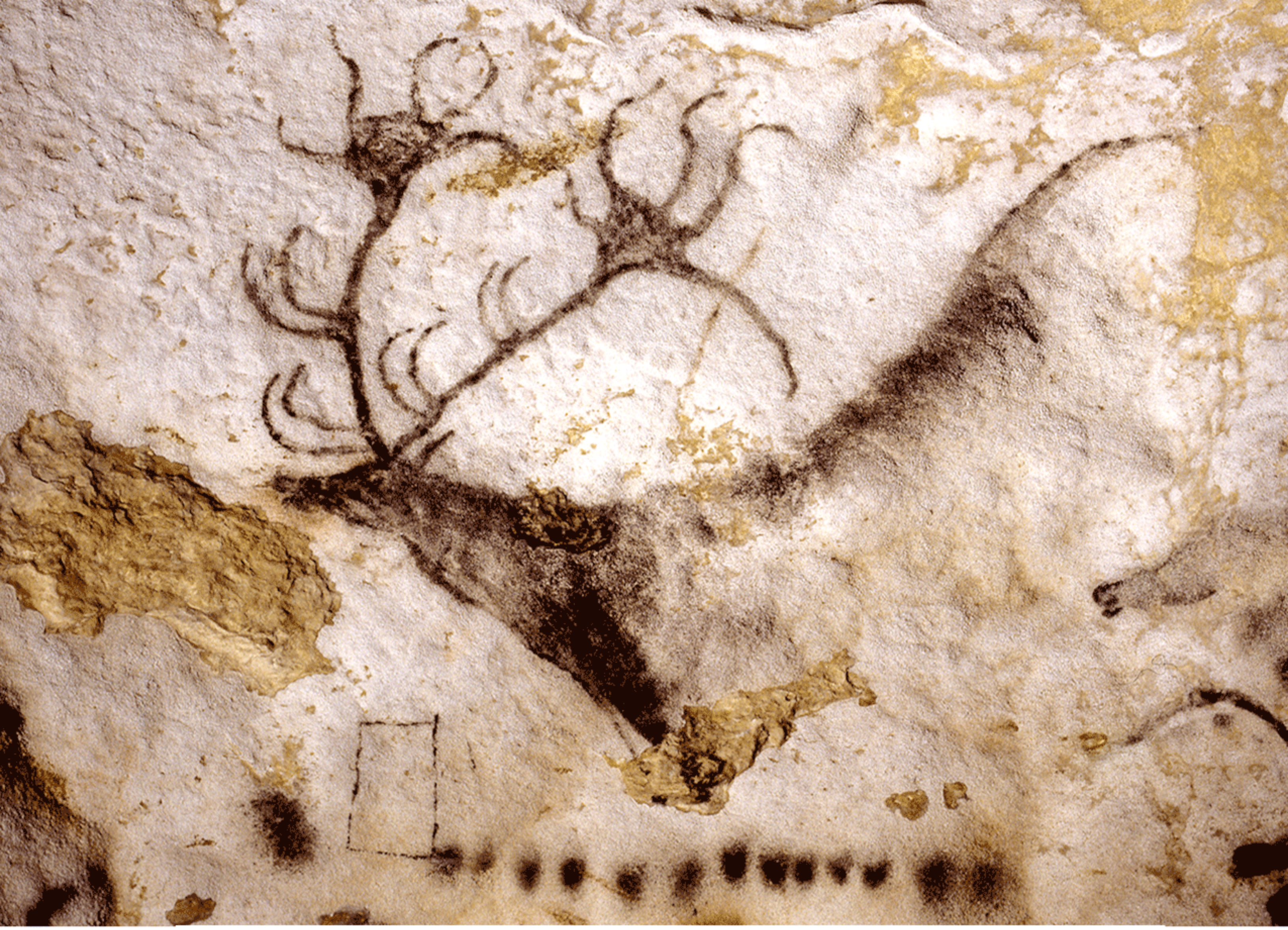


Another easily distinguished Paleolithic megafauna species was also depicted by Paleo-Sanskrit artists at Lascaux Cave. Now called Megaloceros, this extinct species of giant ungulate related to elk and deer once foraged throughout the southern portion of the European landmass. Enormous antlers grown by males to a total span of over 3.5m were undoubtedly used in exhaustive territorial combat for mating dominance, and required strong neck musculature to endure seasonal trials of will and stamina (above).

Megaloceros vocalizations reverberating through the open forests of the late Pleistocene must have included deep grunting and loud bellowing sounds that would have been heard during the rutting season from many miles away. For their deep mating calls, Paleolithic cave artists symbolically employed the Megaloceros in pictographic format, referencing the thunderous rumbling of monumental pyramid and temple constructions that operated collectively as a global network during that era of high-civilization.

Like the iconic roaring lion pictogram presented on many standing megaliths at Göbekli Tepe, Turkey and the singing whale and rumbling elephant glyphs from the texts of the Illinois Cave archive, the bellowing Megaloceros pictogram references the divine infrasonic influence of *Indra*. Signified by the square glyph, Indra is the planet Jupiter deified for its beneficial amplification of 33 sacred frequencies of planetary infrasound resonance that vitalize all living organisms.

Vedic scientists of the Atlantean world-nation had long ago recognized the piezoelectric transduction of cosmic infrasound resonance by all living cells for catalyzing fundamental atomic reaction cascades that generate the biophoton fields of all life forms. *This profound knowledge has been regained and defined as phonon resonance dynamics inducing nuclear reactions between metals and absorbed gases.*[5]



□ • • • • | ⌒ || | ⌒ ||

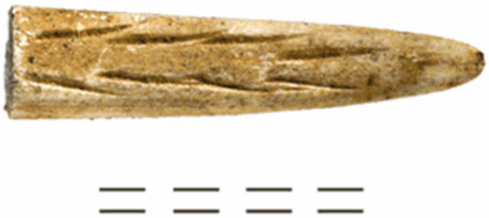
Indra • • • •   **as - adhi ra as - adhi ra**

Jupiter, the one, the one...   For delivering granting, for delivering granting...

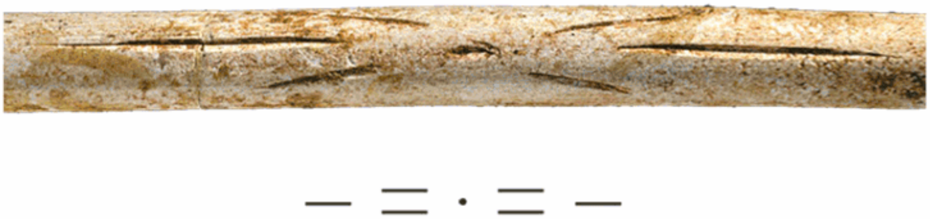
Electricity passing through the human body increases local energy available for the dissociation of gas molecules bound to metal particles in every cell, thereby enhancing the absorption rates for gases into metals for nuclear transmutation. This underlying *electrical metabolism*[7] was further enhanced by adepts of the Atlantean sacred sciences through infrasound exposure in conjunction with drinking gold and silver nanocolloids, reverently praised as *Soma elixir* in the collection of hymns known as the Vedas.[8]

Bioelectrical benefits induced by the thunderous resonance of the planet Jupiter were praised in simple statements marked on the walls of piezoelectric cave sites. An airbrushed charcoal ceiling depiction of a bellowing Megaloceros offers a pictorial representation of ultra-low frequency sounds associated with Jupiter's rumbling, above the square glyph rendered in thin black lines signifying the planet Jupiter.

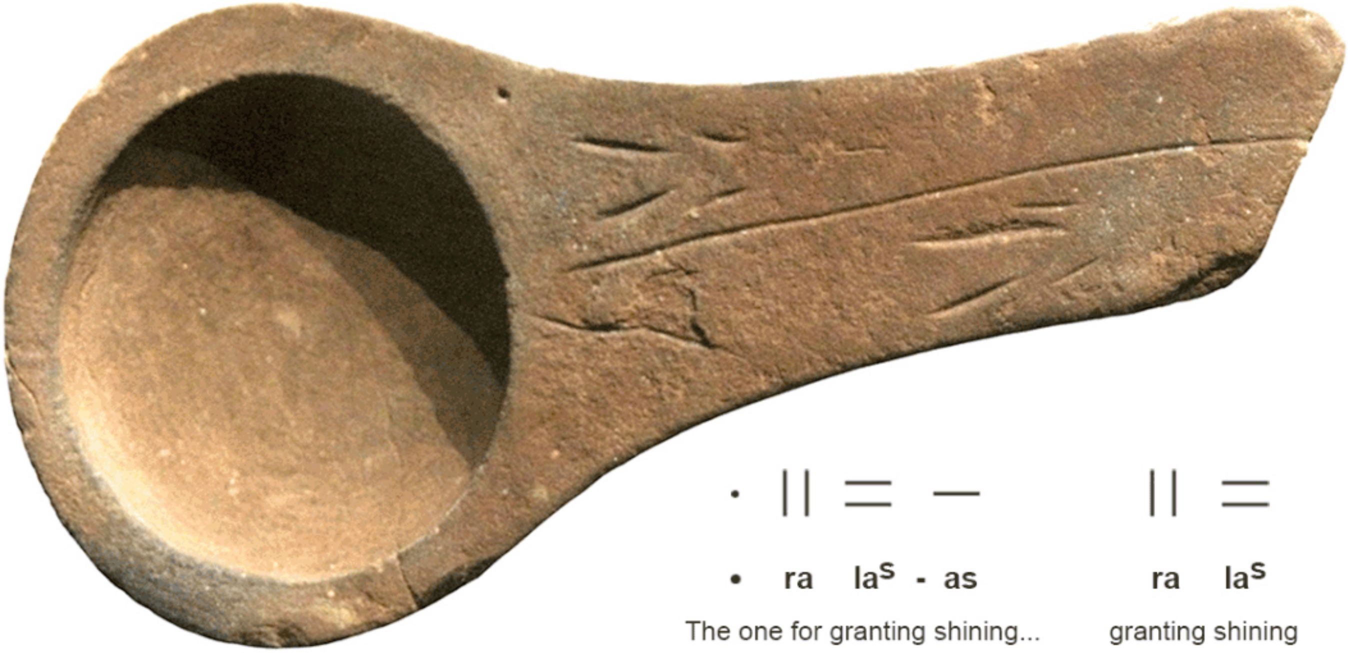
A linear series of 13 black airbrushed dots, each representing the Paleo-Sanskrit numeral '1', extends to the right of the square glyph, giving the subject of the mural: *Indra* • • • • • • • –"Jupiter, the one, the one, the one, the one..." (above). Unmistakable repeating glyph sets embedded in the fractal configurations of the Megaloceros' giant antlers complete the mural's full statement, altogether reading: *Indra* • • • • • • • *as-adhi ra as-adhi ra* –"Jupiter, the one, the one... for delivering granting, for delivering granting..."



Granting, granting, granting...



For granting, the one for granting



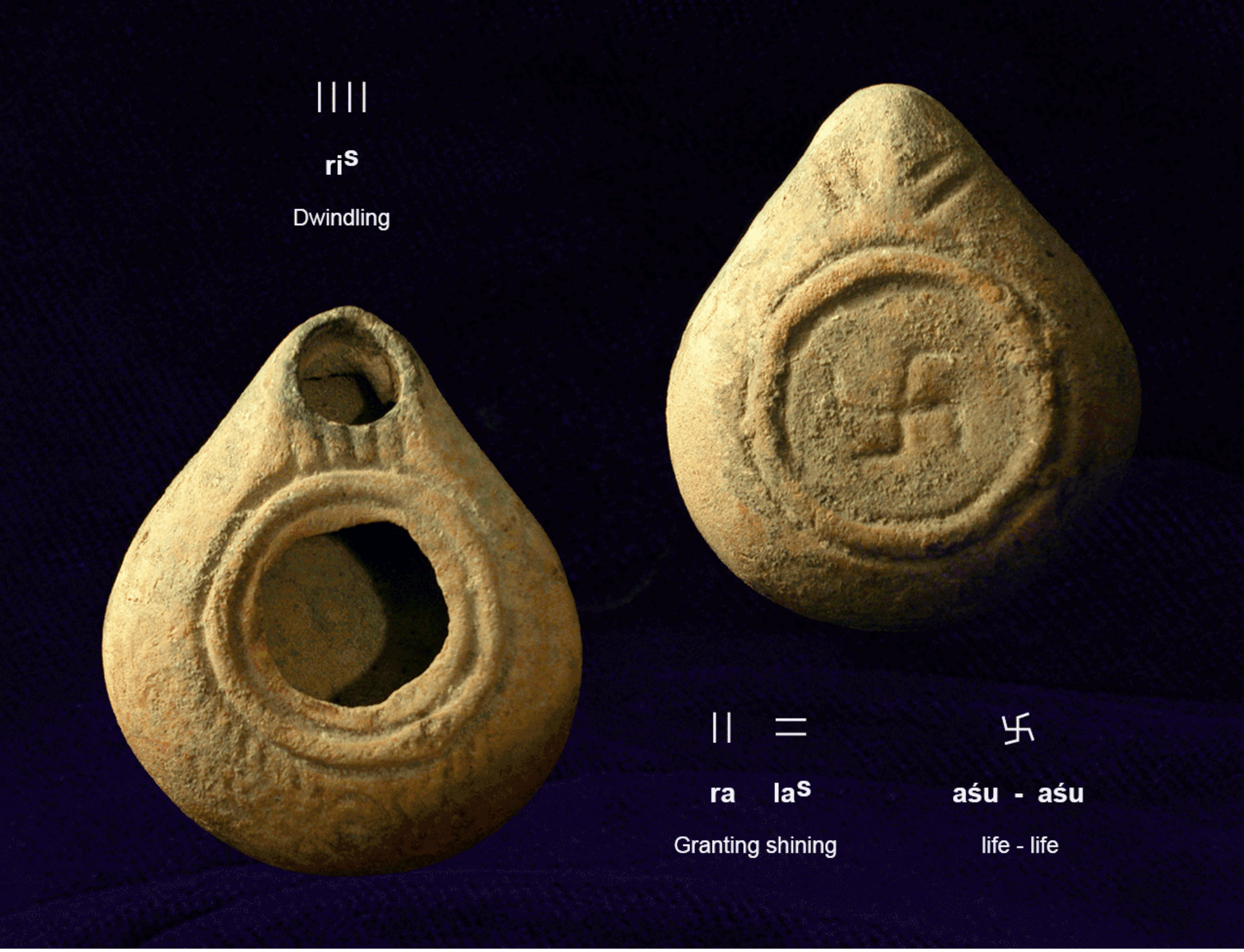
The one for granting shining... granting shining

Paleo-Sanskrit glyph texts were also inscribed on portable items made from bone, antler and stone. Excavation of the dirt floors of the Lascaux Cave site identified multiple layers from distinct periods of occupation, separated by occupation by cave bears. Bone spearpoints recovered from the deepest layers were labeled with their functions: *as-ra • ra-as* –"For granting, the one for granting" (above).

A small sandstone lamp also recovered from the primary layer of human occupation represents the most sophisticated object handcrafted by antediluvian cave-dwellers at Lascaux. This geometrically rendered lamp was carefully formed with an elliptical fuel well and the handle labeled with simple glyph sets repeating its basic function: *• ra las-as ra las* –"The one for granting shining, granting shining" (above).

The quality of the sandstone constitution of the Lascaux lamp has been noted for its exceptional hardness and fine grain size, and was assumed to be a naturally-sedimented sandstone, carefully selected and carved into its present form. However, in the light of novel geopolymer research on Atlantean artifacts from various continents from the Paleolithic period, the exceptional quality of the sandstone lamp may result from a synthetic origin, having instead been mixed and poured according to chemical formulae that have been closely replicated in modern laboratory studies.

The astounding breakthroughs in geopolymer chemistry and materials analysis assure that microscopic investigation of the composition of the Lascaux lamp sandstone will conclusively determine the actual genesis of the lamp: carved from natural stone or poured as a geopolymer slurry. The crudeness of the rendering of the hieroglyphs suggests that even if the sandstone has been artificially reconstituted, the labeling of the object was accomplished by carving after removal from a reusable two-piece mold.



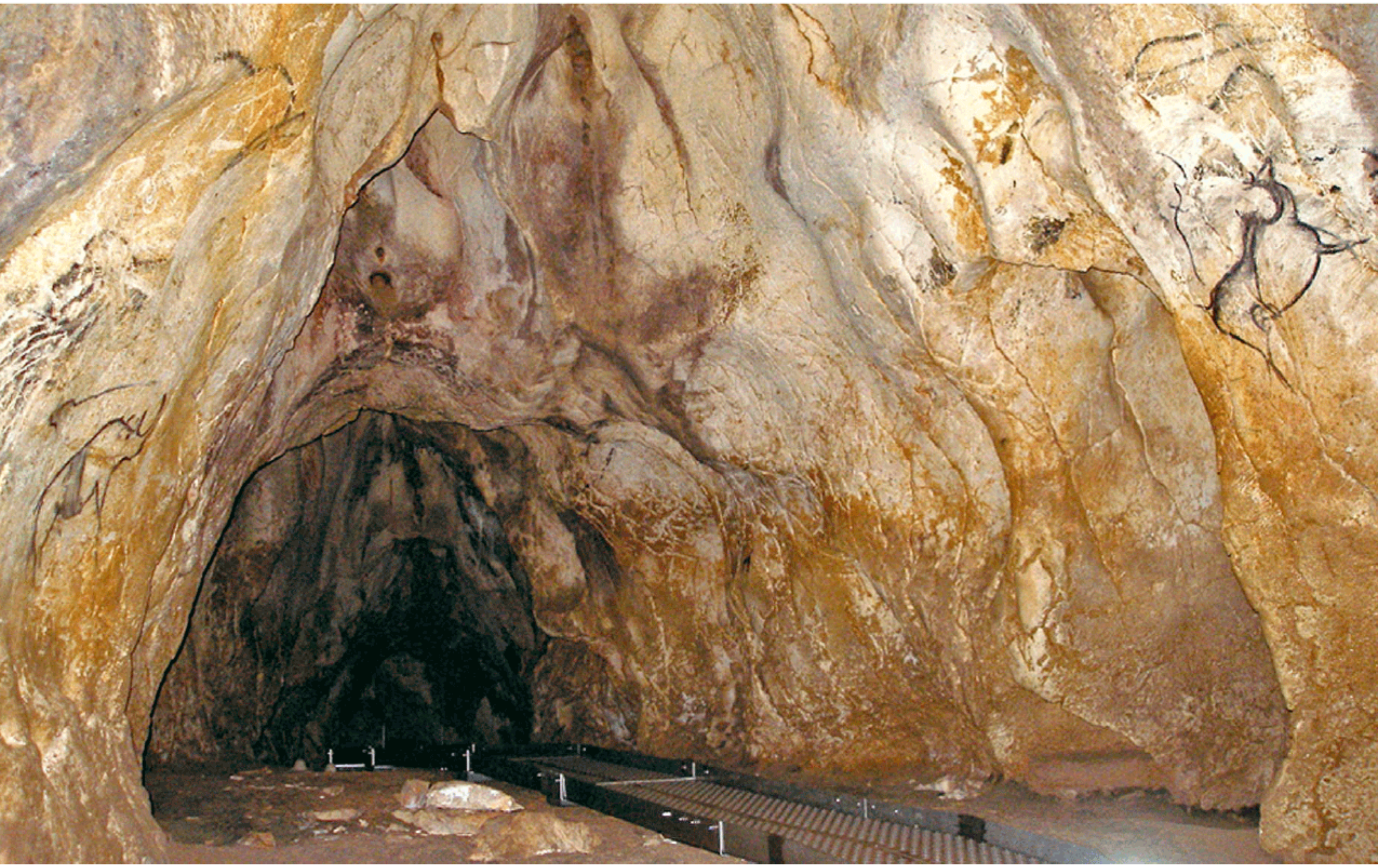
Artifacts from many of the Neolithic cultures of Europe confirm their preservation of linguistic heritage from the Atlantean Era, in many cases repeating votive passages from before the catastrophic demise of high-civilization ~12,890 years ago. The Paleo-Sanskrit phrase: *ra las* –meaning "Granting shining"– was inscribed into mold-made lamps at Lascaux Cave in France ~18,000 years ago and *exactly replicated and passed down by hundreds of generations of descendants throughout the region.* Both the mold-making techniques and identical linguistic patterns have been designed into the refined geometric forms of an Etruscan mold-made ceramic lamp with a refueling port labeled: *ris* –"Dwindling" (above).

The specialized use of caustic soda for production of geopolymer stoneware ceramics at low temperatures achieved in simple *raku* pit firing processes is another advanced Atlantean technique closely related to geopolymer stone casting processes identified at the world's oldest pyramid complexes in present-day Egypt, Bosnia, Indonesia and Ecuador. Geopolymer ceramic techniques were expertly used by the Etruscan civilization to produce blackware masterpieces several thousand years after the cometary destruction of Atlantis and the subsequent Deluge.

Specific use of simple natural components for advanced geopolymerization techniques provides another easily quantifiable means for analysis of ancient sites that must now be widely applied, not only to the pyramids but to all other sites from that elevated epoch, especially at Glozel and the many famous Paleolithic caves of Europe. The remarkable state of preservation observed at these sites is attributable to the ingenuity of interior remodeling techniques on display at Lascaux Cave that reflect more advanced techniques witnessed at other sites in France from the same historical Paleo-Sanskrit period.

An amazing repository of Paleolithic culture was discovered in 1994 by a cave archeologist exploring the Ardèche Gorge of southern France, after removing the rock debris from a landslide that had blocked the entrance long ago. Bones and markings from giant cave bears were found throughout various chambers, while many astounding mural galleries depicting game animals, dot patterns and hand stencils confirm a long primary period of human occupation before being inhabited by giant hibernating carnivores.

Named Chauvet Cave after the discoverer Jean-Marie Chauvet, the cavern system extends about 400m in length, with vast chambers covered in wonderfully painted panels created during the main period of human occupation from 32,000–30,000bp, according to carbon dating analyses.[9] A secondary period of human presence at Chauvet Cave has also been determined at 27,000–25,000bp from charcoal bits deposited on the floor and carbon soot deposited during the burning of torches.

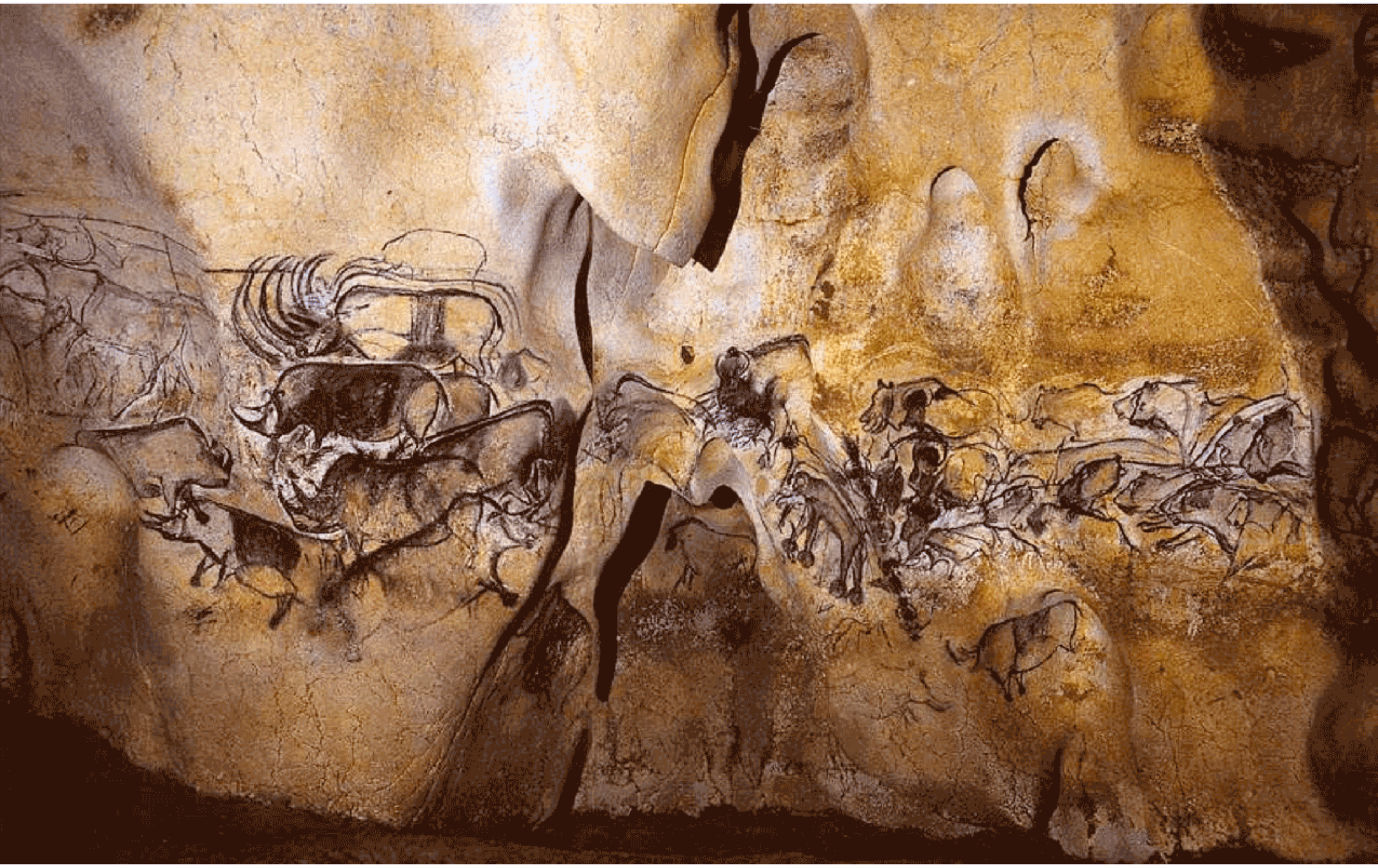


The entrance of Chauvet Cave is placed high on the limestone cliffs overlooking an 's'-curve taken by the Ardèche River before flowing under a natural archway at Pont d'Arc. This rock formation is recognized as the largest natural land bridge in Europe. Panels along the walls of the wide main entry corridor present charcoal sketches of a megaloceros and wooly rhino in full profile, while deeper chambers display larger murals representing a variety of Paleolithic fauna including giant cave bears, cave lions, leopards, woolly mammoths, bison, aurochs, megaloceros, reindeer, horses, ibex, owls and insects.

The first chamber, called the Brunel Chamber, is filled with stalagmites, stalactites and debris. Conversely, the walls and ceilings of deeper chambers are formed by smooth, undular surfaces that appear to have been augmented by human hands, such that inhabitants might enter into the cave safely. Elderly or blind members of the community would have been able to enter with ease by running their hands along the smooth walls to negotiate the long passages, which would have been cleared of debris during use.

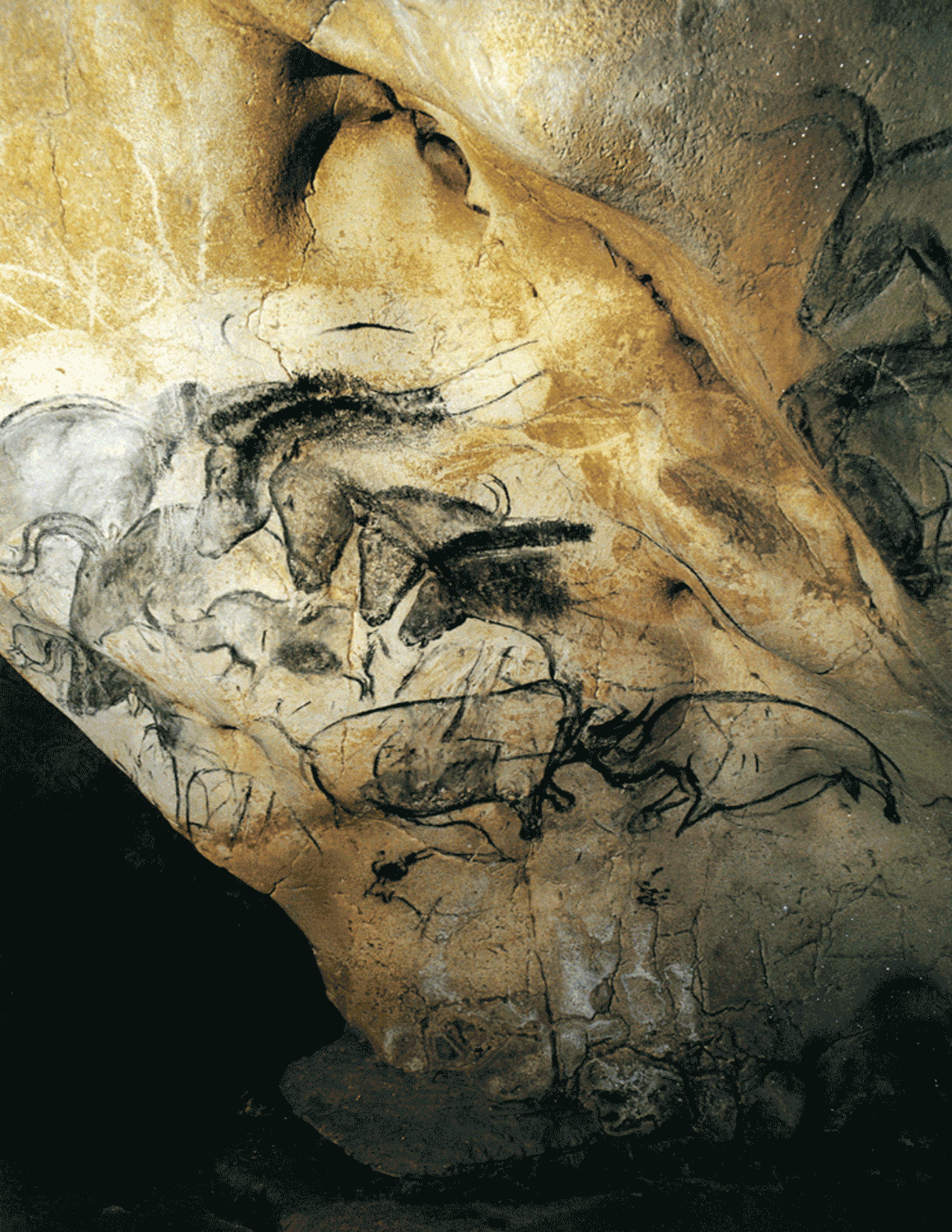
Chauvet Cave's beautifully undulating wall surfaces give a false impression of being organic, or having been melted into their present forms. The complex physiological effects of acoustic resonance stimulated by trance drumming within the chambers offers a solid explanation for the purposeful shaping of the cave's walls: for synchronizing the biorhythms of all participants with the beat of the Great Pyramid.

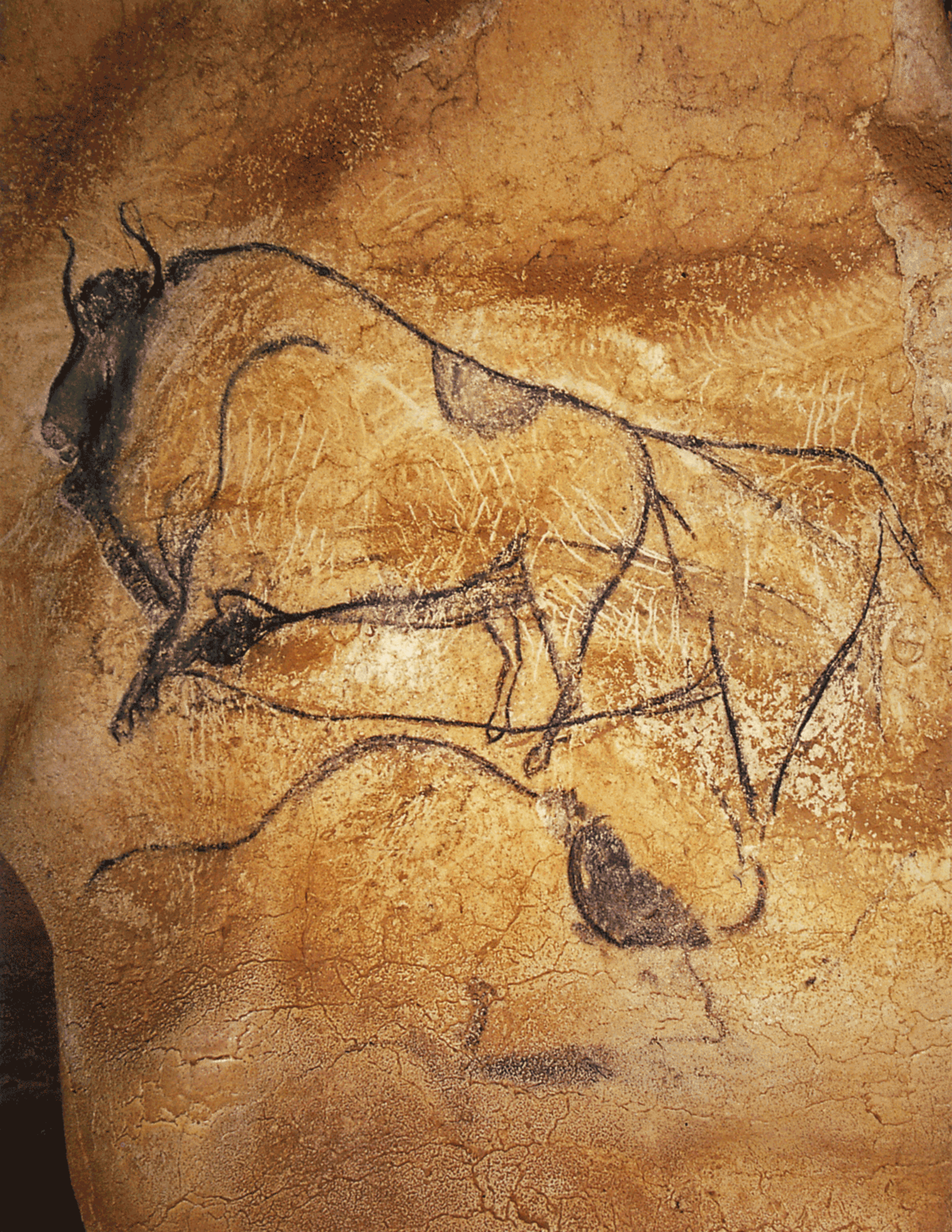
Global biorhythmic entrainment to the deep infrasonic output of the Orion pyramids at Giza restores the natural telepathic mode of communication that normally occurs between mother and fetus during gestation in the womb.[9] This advanced scientific knowledge of induced psychoacoustic telepathy informed a deep symbolic connection between *the cave* and *the womb*. Such fundamental cultural associations suggest the interior of Chauvet Cave may have been *redesigned as a 'Cave of the Womb', with the cave opening and entry passages purposefully remade to resemble the sacred vaginal canal.*

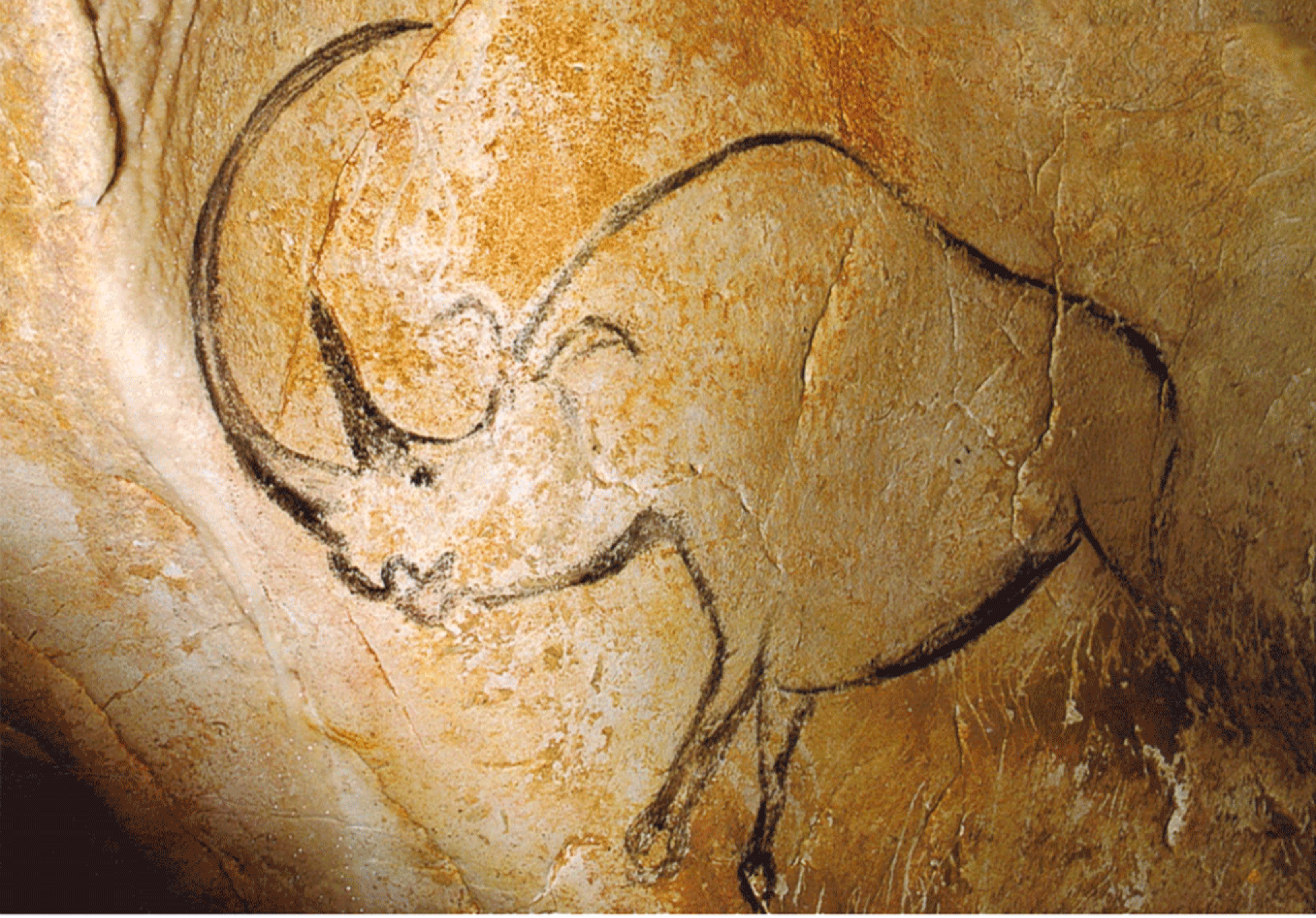


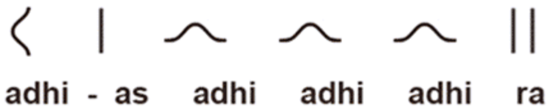
Entry into the sacred cave system symbolically represented returning to the womb of Mother Earth to restore the inborn telepathic ability that was generally lost at birth by all human beings dwelling on the surface of the planet. All indigenous cultures of the world maintain this symbolic connection. Rumbling ultra-low frequency resonance of the world's pyramids was best received below ground, in subterranean villages that were elaborately constructed below most pyramid and megalithic temple sites.

These outstanding features of Chauvet Cave directly link the Paleolithic site with the extremely advanced solid-state resonance technology of the pyramids, now gaining global recognition through definitive radiocarbon dates for the construction of the Bosnian Pyramids at ~30,000 years ago. The many inhabited cavesites of Paleolithic Europe display many features that are entirely consistent with the subterranean finds in Visoko's Ravne tunnels. *Excavation of a labyrinth below the Visoko Valley has yielded huge geopolymer platforms with inscriptions that closely echo glyph texts from Chauvet Cave!*







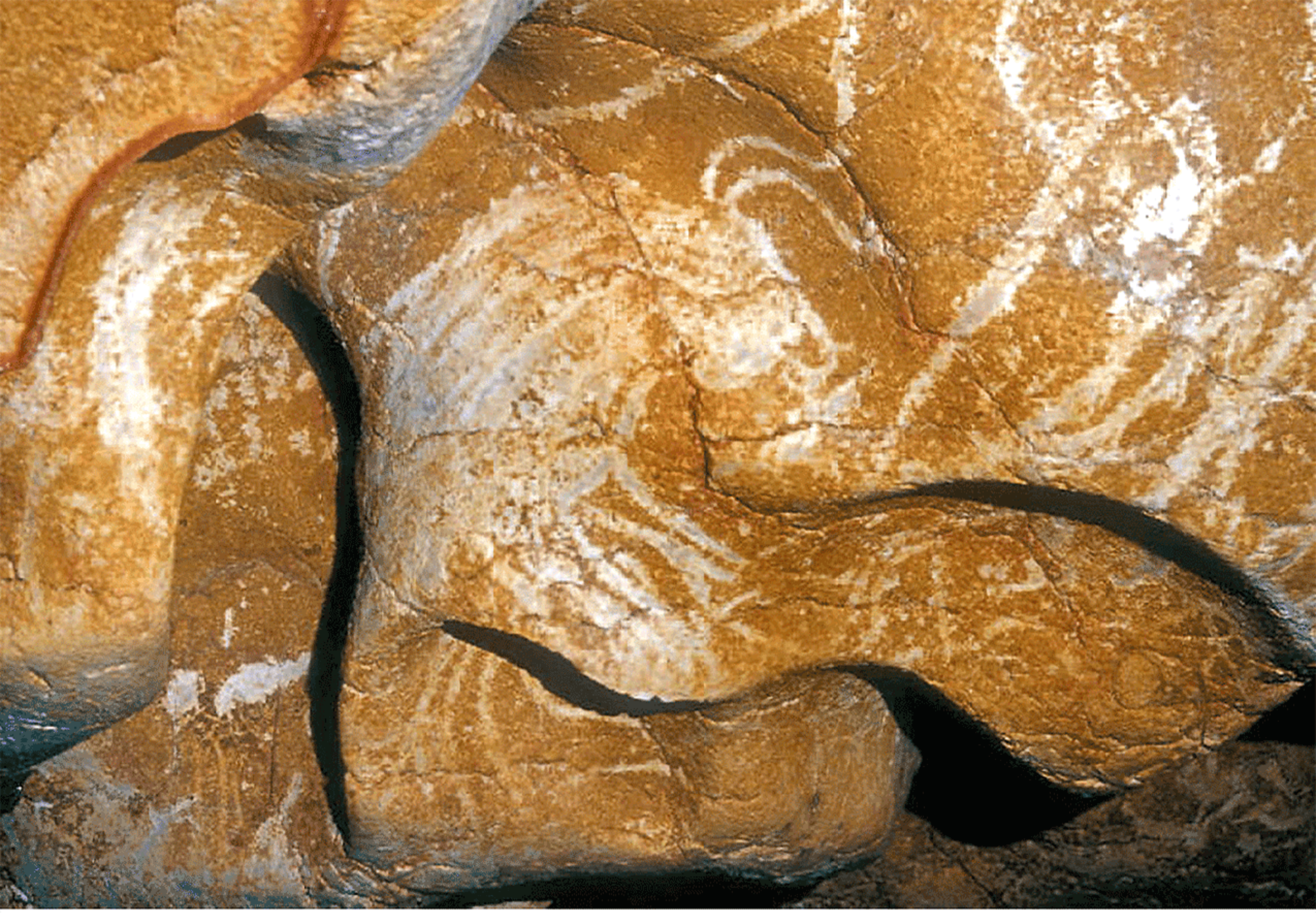

adhi - as adhi adhi adhi ra

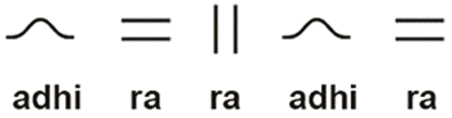
For delivering, delivering, delivering granting.

Above the claw marks of cave bears, a superb example of Paleo-Sanskrit ligatures embedded into charcoal sketches at Chauvet Cave has been well preserved in the image of a woolly rhinoceros, with long thin horns that distinguish mature females of the species (above). This large, extinct rhino species was specifically climate-adapted for grassland migrations along the northernmost corridor of inhabitable sub-glacial lands, sharing that latitudinal habitat with numerous herds of woolly mammoth and the reindeer that still persist in sub-arctic regions today.

The exaggerated horns of the woolly rhinoceros form a glyph pair reading: *adhi-as* –"For delivering". The rhino's forelegs denote the *ra* glyph for 'granting', while the sweeping ears and arched back repeat the *adhi* glyph shape. This is a clear visual reference to resonant standing waves, which are generated by three frequencies in Fibonacci ratio transduced by the three main pyramids at Giza. The rendering of the ears and line of the back as three converging arcs is no accident, but exactly replicates the nonlinear structure of standing waves as defined by physicists in 2003.[11]

While terms like 'triple-delivering' have no clearly defined meaning among human populations inhabiting the planet's surface today, this ancient Vedic world culture has left us a with thousands of written records expressing their profound awareness of the physiological effects of focused infrasound resonance. Repetition of simple votive phrases can be seen in every representation by Paleo-Sanskrit artists.



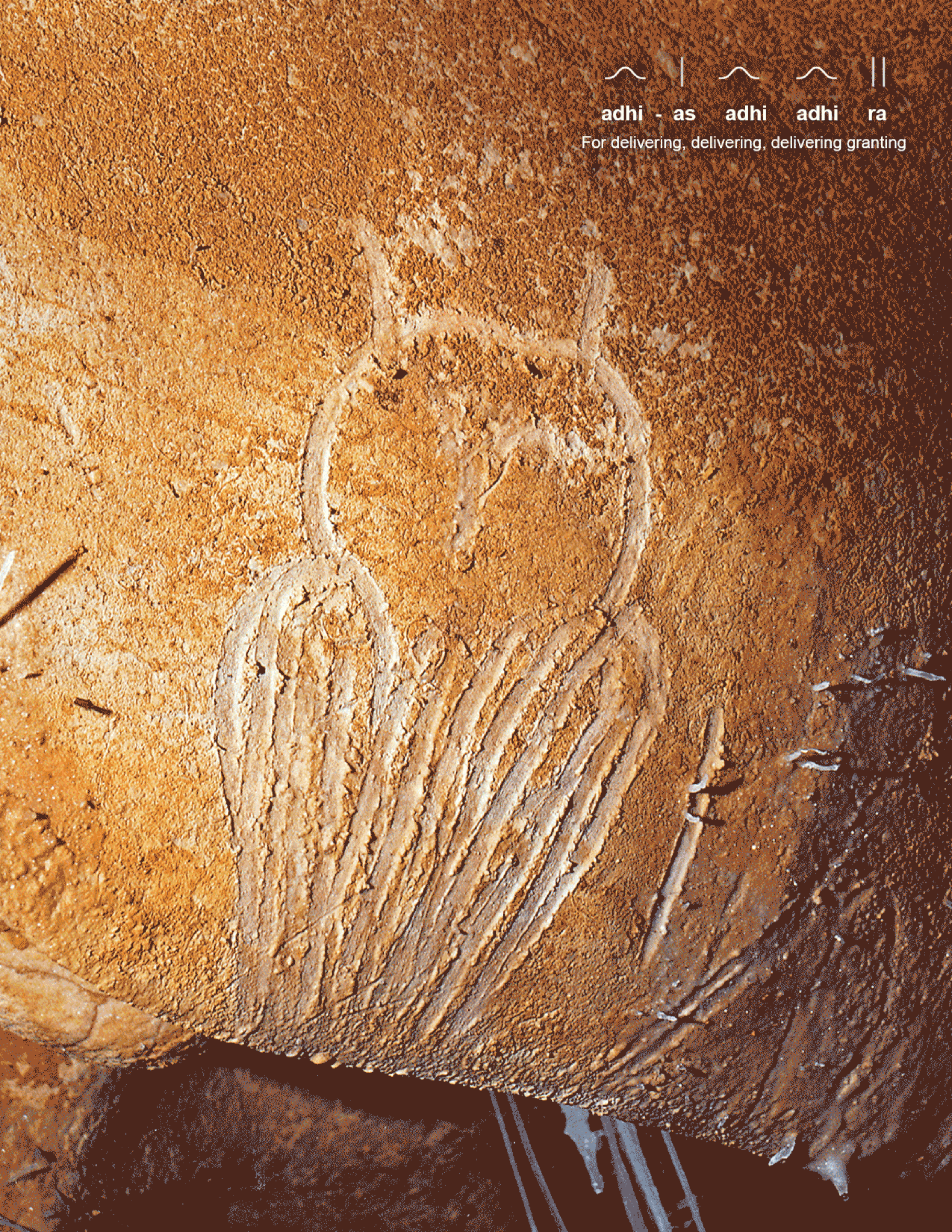


Delivering granting, granting, delivering granting.

Beautifully waving forms of a small recessed alcove echo hieroglyph sets embedded in the design of sketches made on the geopolymer wall. The horns and front legs of an Aurochs express the votive phrase: *adhi ra ra adhi ra* –"Delivering granting, granting, delivering granting", with reiteration in the wall forms repeating: *adhi ra* –"Delivering granting" (above). Animals have been selectively shown in profile views for the purpose of making ligature phrasing more legible, with notable exaggerations of the features of ears, horns, legs and belly for expression of the sacred.

The great disparity that exists between the conceptual sophistication of cave wall texts and the brevity of language used by cave-dwelling Paleolithic civilization has denied their translation until the present study. Application of the Schildmann Paleo-Sanskrit decipherment offers a scientific context for interpretation of many thousands of ancient text-baring artifacts recovered from Europe's aboveground habitation sites and newly discovered pyramid complexes with related sites on other continents.

Recognition of the Vedic formula for standing waves that defines the spherical distribution pattern of infrasound convergence nodes, [$z_{n+1} = z_n^2$], facilitates integration of seemingly disparate concepts from quantum physics and astrophysics to clarify the profound intention behind these most ancient artworks. The limited variety of phrases marked on cave walls is contrasted by the wide variety of species being depicted, which may also have held specific associations for shamanic journeying in the spirit world.



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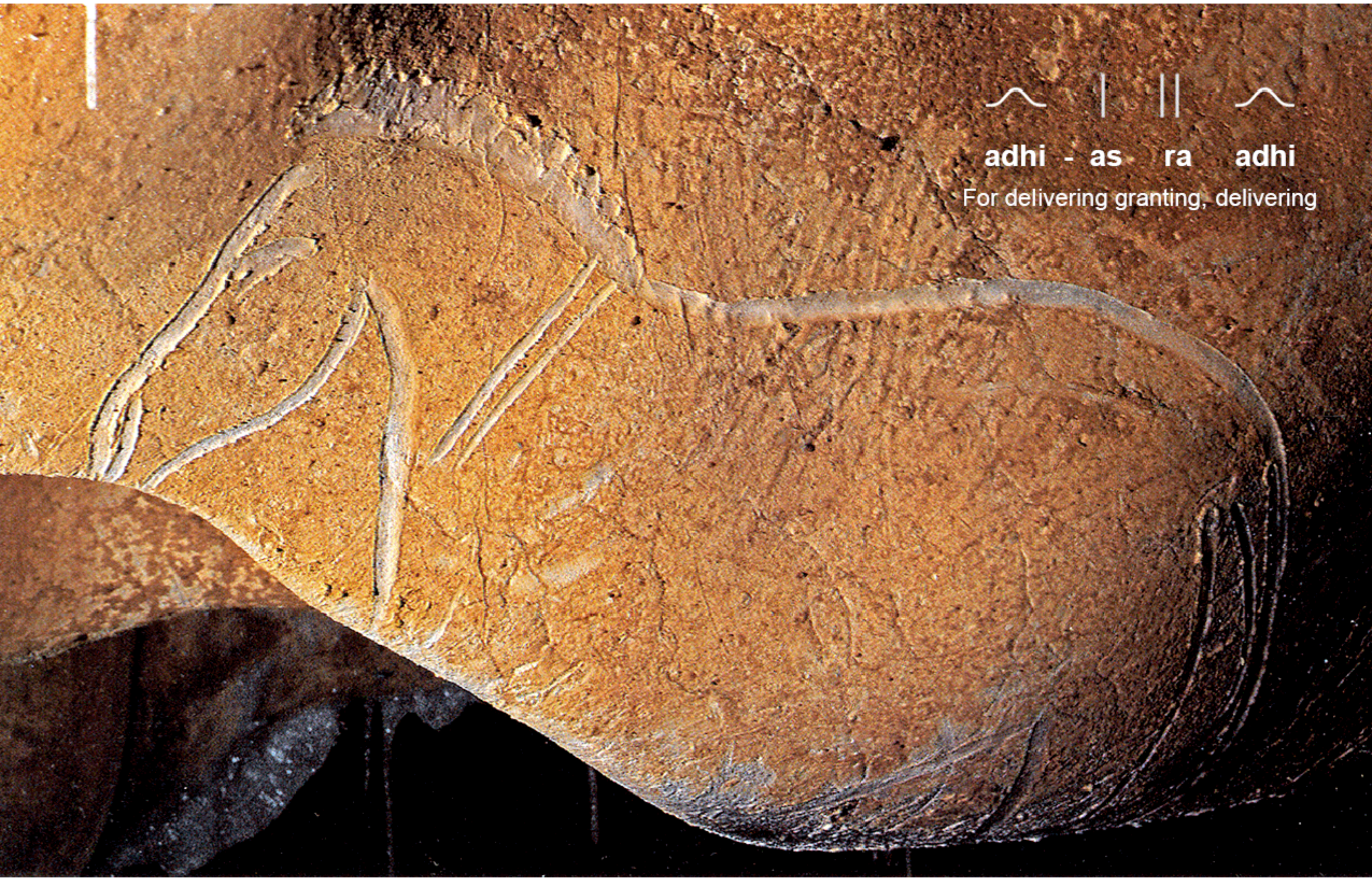
adhi - as adhi adhi ra

For delivering, delivering, delivering granting

Repeating sets of Paleo-Sanskrit glyphs are composed in ligatures that form basic sketches of an owl and a horse (opposite, below) reading: *adhi-as ra adhi* –"For delivering granting, delivering." Paired lines that form the *ra* glyph meaning 'granting' are represented in the owl's 'horns' and the paired stripes at the base of the neck that characterize the ancient horse breed known today as the Przewalski.

The notable plasticity of the cave wall substrate that enabled easy handling of the material by simple finger strokes witnessed in these artworks is undeniable. *Close inspection of the edges of long finger markings confirm they were made during the slow process of curing to hardness, immediately after the wall/ceiling surfaces had been refaçaded by human hands and painted with orange kaolin clay sealant.*



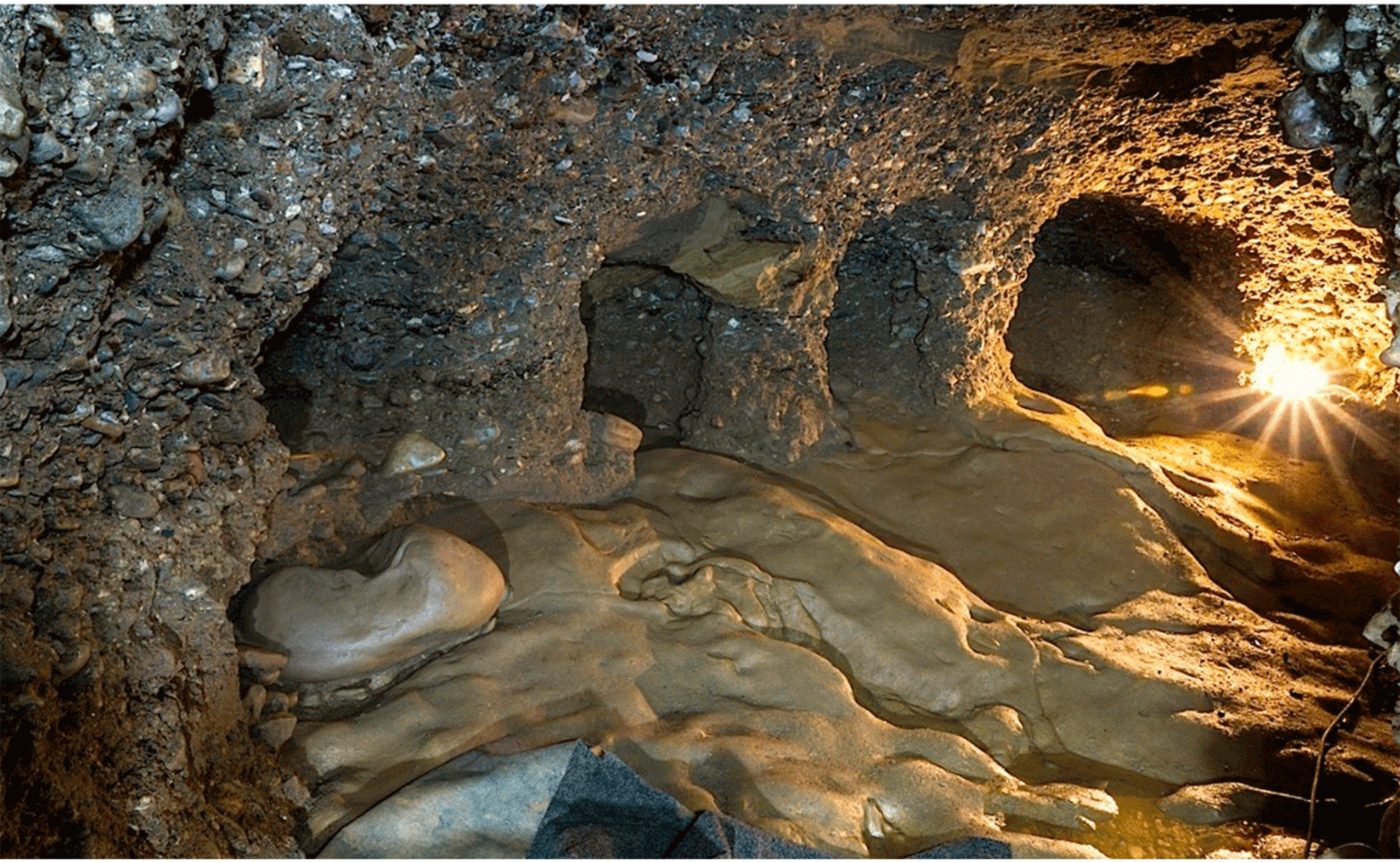
Resurfacing the cave served a primary practical purpose of strengthening the walls and ceilings against fracturing and fall-ins that endanger occupants during tremors. *Sealing the chambers with geopolymer paste (likely composed of caustic soda, sand, powdered limestone and kaolin clays) greatly reduces water seepage that occurs in all limestone caverns due to the sedimentary stone's relative softness and porosity.* Extraordinary evidence for this surprising conclusion is visible throughout the cave, and can be readily observed in detailed photographs of wall and ceiling textures (overleaf).

Refaçading the greater part of a cave system with the immense dimensions of Chauvet Cave –*with multiple large chambers comprising a total floor area estimated at over 3,500m^2*– requires mastery of geopolymer chemistry in the reconstitution of resonant natural materials for creating sacred spaces that engender psychoacoustic synchronization. The high calcite mineral content of limestone was widely employed by ancient pyramid-builders throughout the world for its piezoelectric transduction of ultra-low frequency sound into an electric charge that enhances human health through electroporation.[12]

Chauvet Cave
Geopolymer Paste

The form, consistency and energetic function of Chauvet Cave's refaçaded surfaces show strong similarities to geopolymer megaceramic healing platforms recently uncovered in a vast labyrinth of tunnels penetrating the conglomerate bedrock below Bosnia's Visoko Valley near the Pyramid of the Sun. The specific use of orange kaolinite clays for sealing the geopolymer refaçading within Chauvet Cave closely matches advanced resurfacing processes used in Visoko's Ravne tunnel network.

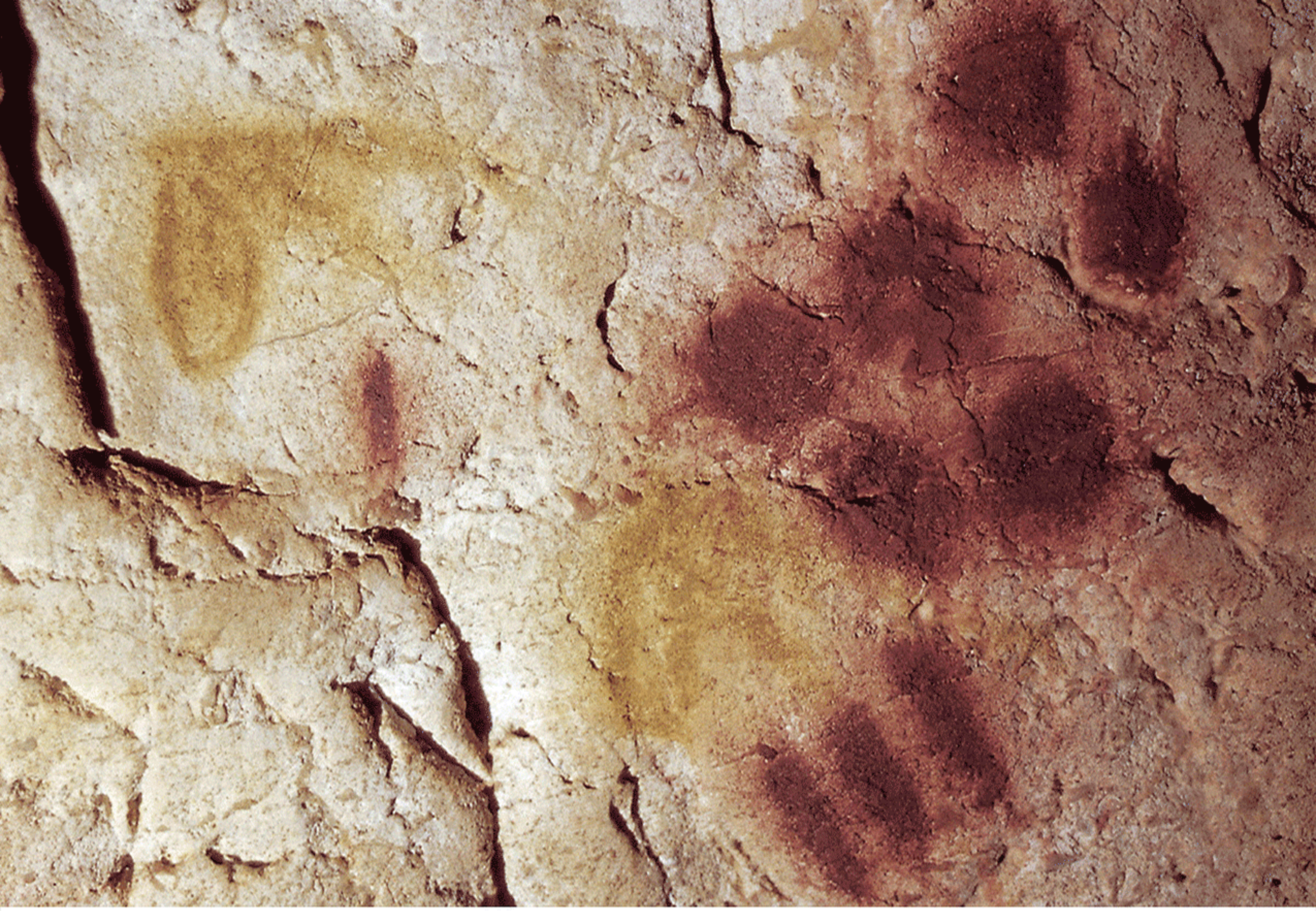
Site construction and primary occupation periods for both the Bosnian Pyramids and Chauvet Cave have been well established by carbon^{14} radioactive decay methods at ~30,000 years of age, confirming the two sites were contemporary with each other. These findings are strongly reaffirmed by the common use of hieroglyphic notation that has been identified and translated as Paleo-Sanskrit writing at both sites. *Furthermore, texts at each site repeat similar short phrases describing their function.*



Material analysis of the composition of the Ravne healing platforms conducted by the Rudjer Boskovic Institute for Atomic Physics in Zagreb, Croatia found the material to be composed of a synthetic geopolymer ceramic.[13] The basic geopolymer components were hand-mixed into a malleable clay paste that could be reshaped as desired during a cure time of several hours before reaching full hardness.

A deeper passage of the Ravne tunnels excavated in November of 2013 uncovered the same geopolymer ceramic material comprising the large healing platforms, yet in this latest case *entirely refaçading a wider area of tunnel floors and reinforcing the walls* (above) *in the exact manner and form witnessed at the closely related contemporary site of Chauvet Cave.*

Easily distinguished by microscopy, irrefutable evidence for the man-made geopolymer origin of flowing limestone formations in Chauvet Cave has been preserved in the form of finger marks, palm impressions and visible bits of debris and organic matter distributed throughout the geopolymer facing (opposite).



⌒ || ||| : : :

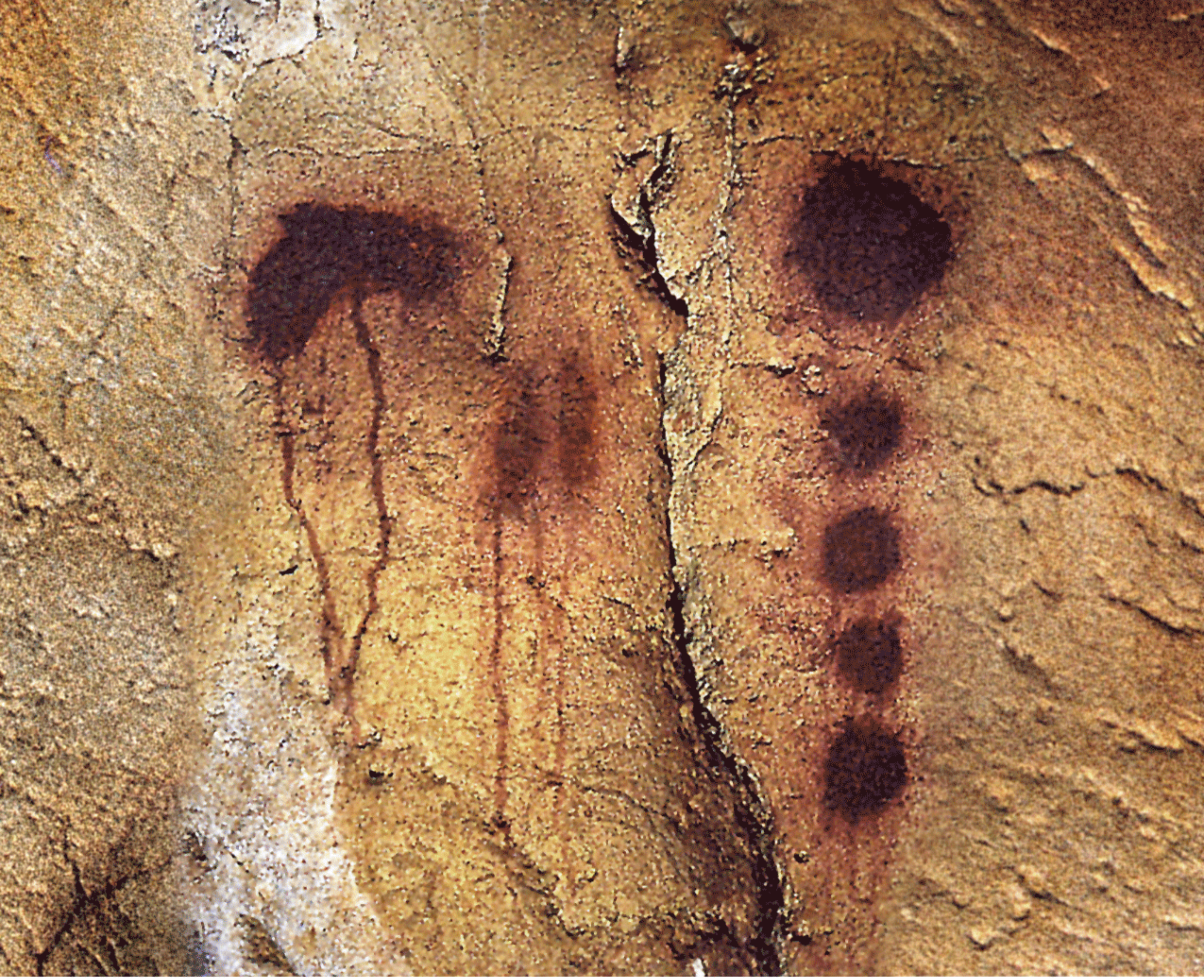
adhi ra r^{a}u^{a} : : :

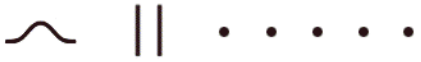
Delivering granting roaring (of) the two, the two, the two.

Refaçading of the cave interior also provided smooth surfaces perfectly prepared for mural paintings on a grand scale. The cavern walls' uniformity of color and texture was an obvious goal of the reconstruction work undertaken by the primary Paleolithic inhabitants of Chauvet Cave, who left thousands of colorful markings, some of which even state the specific functions of these deep augmented chambers.

Blood red and yellow ochre paint was carefully airbrushed onto the smooth walls using a bone tube, in psychedelic patterns of large red dots and occasional groupings of lines that are now recognizable as language signs. Smaller groups of markings appear to relate short phrases that offer direct explanations for bioelectrical healing functions of the augmented cave walls as previously identified on geopolymer platforms in Visoko's tunnels. At Chauvet Cave, the distant sources of infrasound resonance that activate the cavern walls were identified in a cluster of signs praising the two deities *Svar* and *Indra*, the Sun and Jupiter: *adhi ra raua* **: : :** , meaning "Delivering granting, roaring (of) the two, the two..." (above).

Repetitive phrases such as this have evaded detection as language signs for decades, yet now inform a profound revision of Paleolithic society according to the advanced Atlantean physics of nonlinear standing wave resonance redefined in modern times by Nikola Tesla as 'wireless' technology. In fact, words written on cave walls over 30,000 years ago speak to us in the same high Vedic knowledge of quantum physics that Tesla had reattained and directly linked with Sanskrit cosmology.



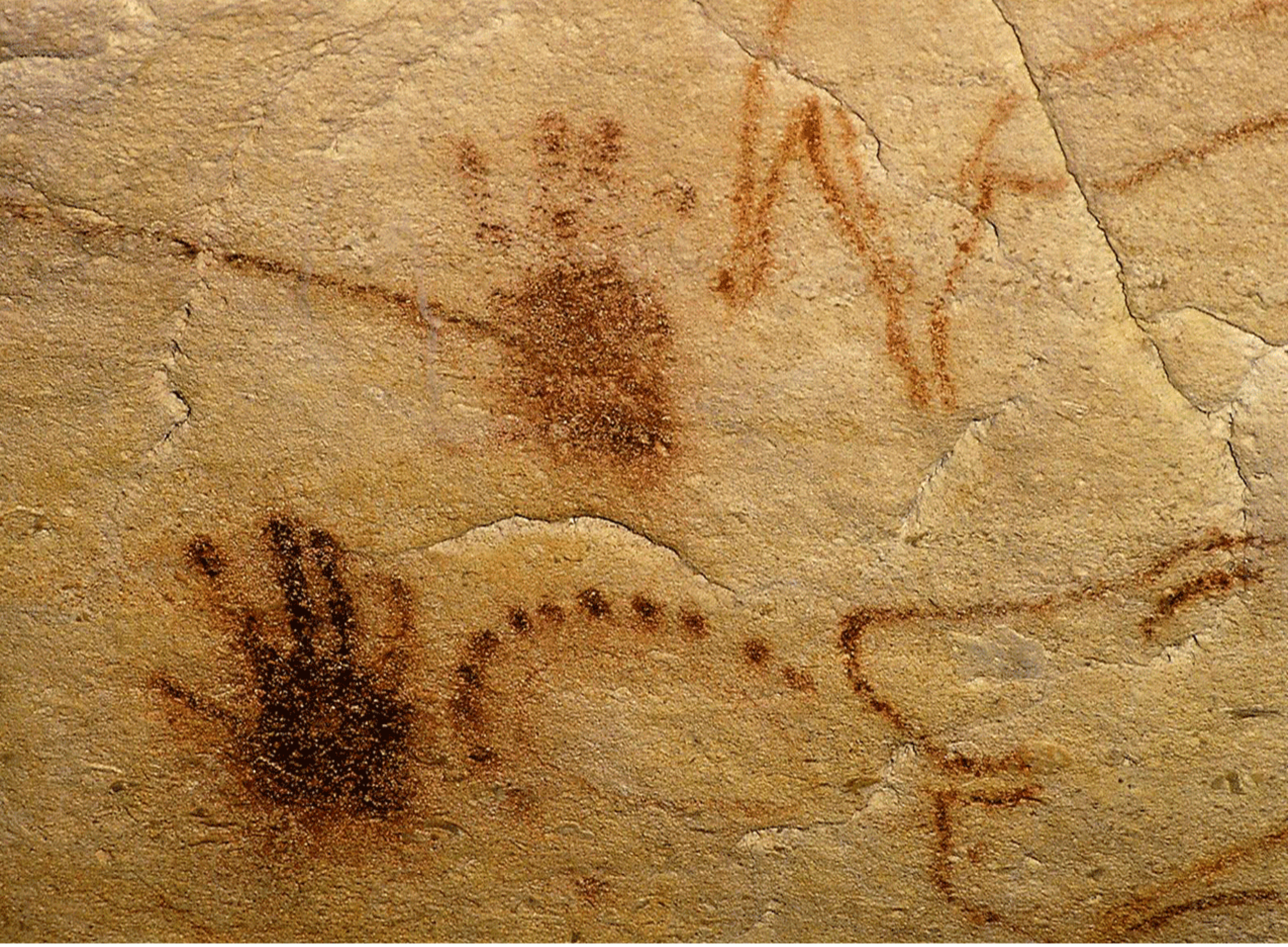


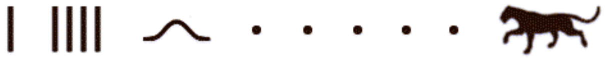
adhi **ra** • • • • •

Delivering granting (of) the one, the one...

Modern Sanskrit has preserved much of the spiritual awareness and cultural traditions associated with the preceding Paleolithic civilization, offering exceptional insight for modern researchers following in Tesla's footsteps. *Without this crucial context of advanced quantum physics, the simple statements of Atlantean authors cannot be grasped.* The bioelectrical granting of Indra, '*the one*', was praised in the short phrase: *adhi ra* • • • • –"Delivering granting (of) the one, the one, the one, the one " (above).

The cosmic infrasound environment of our entire solar system has been virtually silenced throughout the generally acknowledged period of known cultural history. For this reason, we must reorient ourselves to the latest findings of nonlinear acoustics to comprehend the votive language of our distant ancestors that relate beneficial effects of the world's pyramid network in full operation, generating a greatly amplified field of planetary resonance and a corresponding enhancement of human consciousness and lifespan.





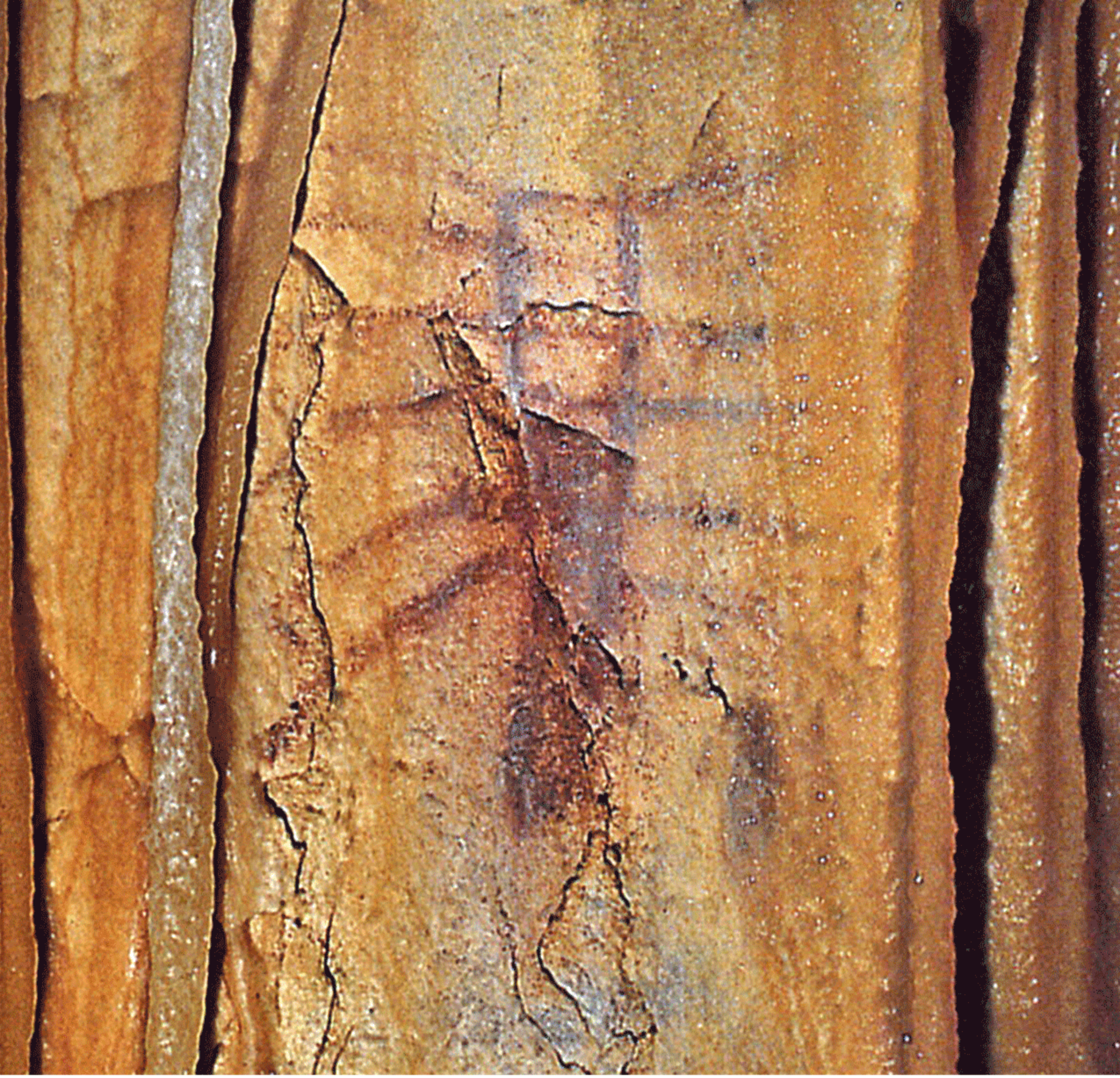
as - ris adhi • • • • • $r^{a}u^{a}$

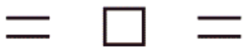
For dwindling delivering (of) the one..., the one roaring.

Ligature statements lamenting the gradual diminution of infrasound resonance within the entire solar system were also painted in red ochre on the reconstituted calcite walls of Chauvet Cave. Advanced knowledge possessed by ancient Vedic astronomers recognized cyclical pulsations from the galactic core as infusing periodic surges in planetary resonance that synchronize human consciousness and affect the revitalize of all terrestrial life. *Over thousands of years, the infrasonic environment is slowly reduced.*

The result of this entirely imperceptible reduction of planetary infrasound resonance must have been deduced from the correspondingly subtle diminution in physical longevity and average lifespan from one generation to the next that accelerated over the course of millennia. Understood within this extended temporal framework of hundreds of thousands of years, Paleo-Sanskrit laments concerning the dwindling of vital forces implicate the degradation of acoustic influences received from Jupiter.

Positive hand prints and an arc of dots are juxtaposed with the roaring head of a lion to form the phrase: *ris-as adhi* • • • • • *raua* , meaning "For dwindling delivering (of) the one, the one, the one... roaring" (above). The four fingers of the hand convey the *ris* glyph, while the thumb represents the *as* glyph.





ra Indra ra

Granting, Indra granting...

Translucent ribbon-like calcite formations have been deposited on top of a geometric pictogram painted in red ochre, with the appearance of an insect with twelve legs. Square body segments of the insect present the *Indra* glyph, flanked on both sides by *ra* glyphs, forming three vertical columns repeating the basic three word mantra reading: *ra Indra ra* –"Granting, Jupiter granting..." (above).

While archeologists attribute the largely unchanged condition of the caves for over 30,000 years to their incidental closure by fallen debris, the notable lack of water-driven calcite deposition is not so easily explained away. *The exquisite state of preservation at each of these Paleolithic sites is the direct result of comprehensively conceived and expertly accomplished refaçading of subterranean vaults.*

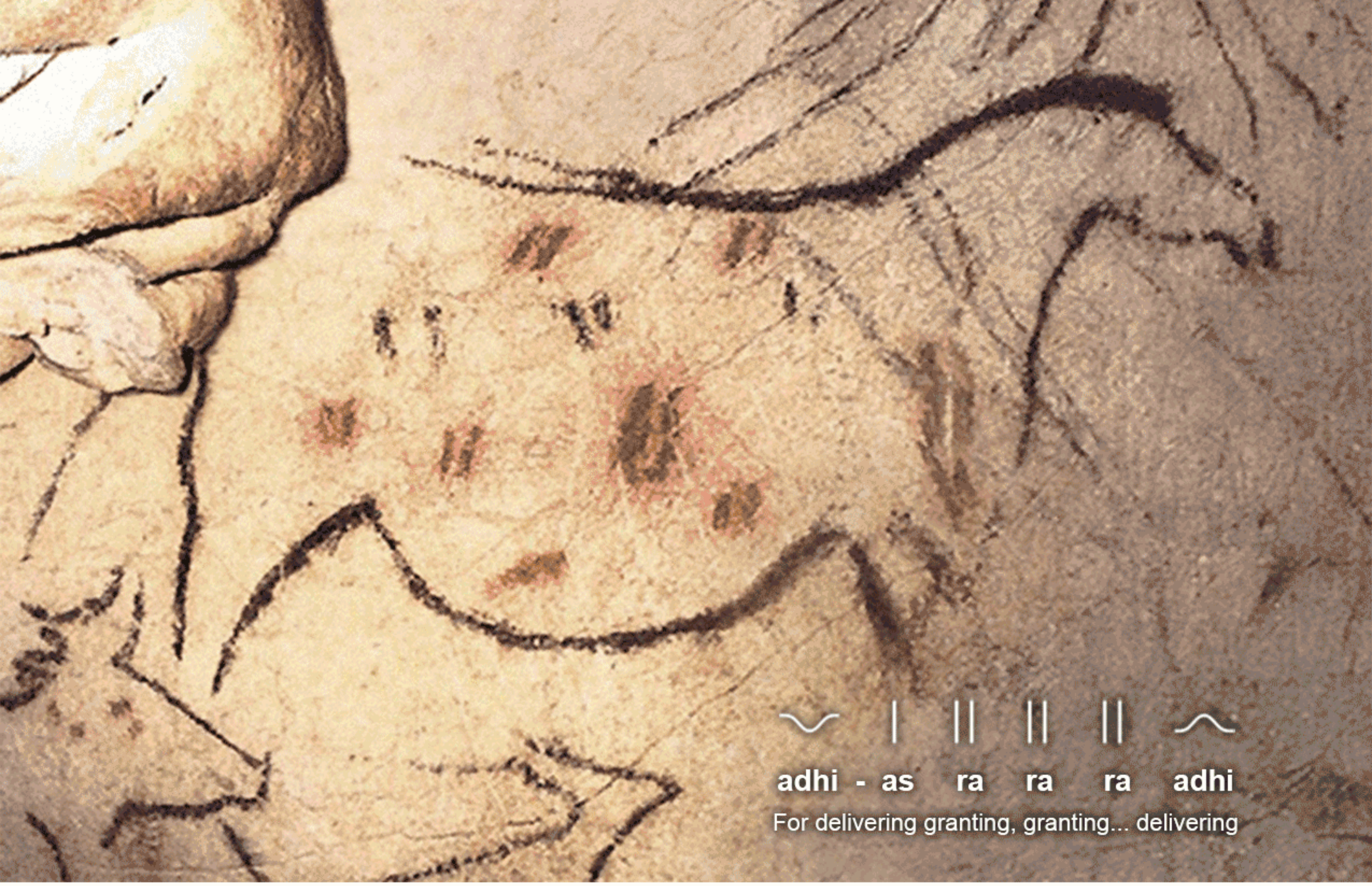
The extensive global network of Paleolithic cavesites that replicated the telepathic environment of the womb included hundreds of well-known subterranean villages and shelters. Scores of famous ancient sites exemplify newly identified cultural traditions and global distribution patterns, including Cosquer Cave, Cougnac Cave, Niaux Cave, Rouffignac Cave, Mas d'Azil Cave, Peche Merle Cave, La Madeleine and Amelana's shelters, La Font du Gomme and Les Eyzies promontories, El Castillo Cave, Altamira Cave, Ekain Cave, La Pileta Cave, Gargas Cave, Buxu Cave, El Pindal Cave and Covalanas Cave.

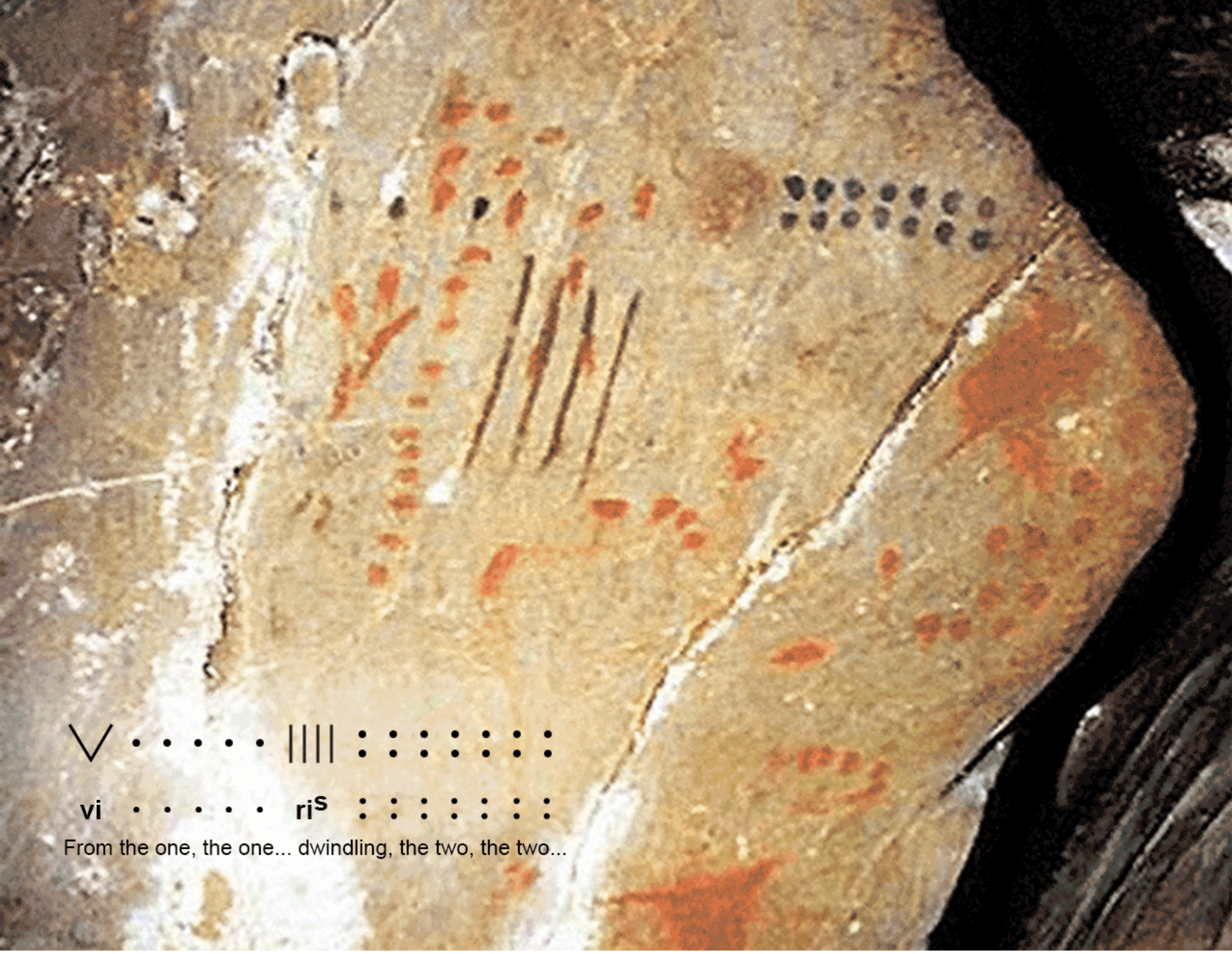
This society of cave-dwellers display the same advanced knowledge witnessed in Visoko, making tribute to the thunderous workings of the stars that reverberate along geometric alignments where infrasound wavelengths are focused by the Orion pyramids. *Loud booming and deep rumbling noises were most strongly felt within caves during that high epoch, inducing tri-thalamic entrainment en masse.*[14]

The advanced geopolymer reinforcement and augmentation of limestone caves was also skillfully accomplished at Niaux,[15] Ekain and La Pileta Caves over 12,000 years ago by Paleo-Sanskrit-speaking descendants of the inhabitants of Lascaux and Chauvet Caves. Special factors in selecting subterranean habitation sites included their location along acoustic resonance bands that provided both bioelectrical healing and biorhythmic entrainment, regarded as divine influences benefitting *the good mother.*

Deep red hand stencils and hand prints left on cave walls over many generations by the makers of these sites demonstrate the predominance of female artists in this remarkable matriarchal society. Murals line the many underground galleries that functioned as sacred ceremonial spaces where psychoacoustic drumming, chanting and singing once synchronized the biorhythms of all within the cave.

Multicolored murals preserved within the chambers of Niaux and Ekain Caves display game hunting imagery comparable to other sites in the region, likewise labeled with Paleo-Sanskrit glyphs. A clear example in charcoal from La Pileta Cave depicts a horse with its belly exaggerated to form the *adhi* glyph for 'delivering' (opposite). Vital organs of the horse's torso targeted by spear-throwers during the hunt were labeled with the *ra* glyph meaning 'granting', *marking vital points granting the kill.*


adhi - as ra ra ra adhi
For delivering granting, granting... delivering

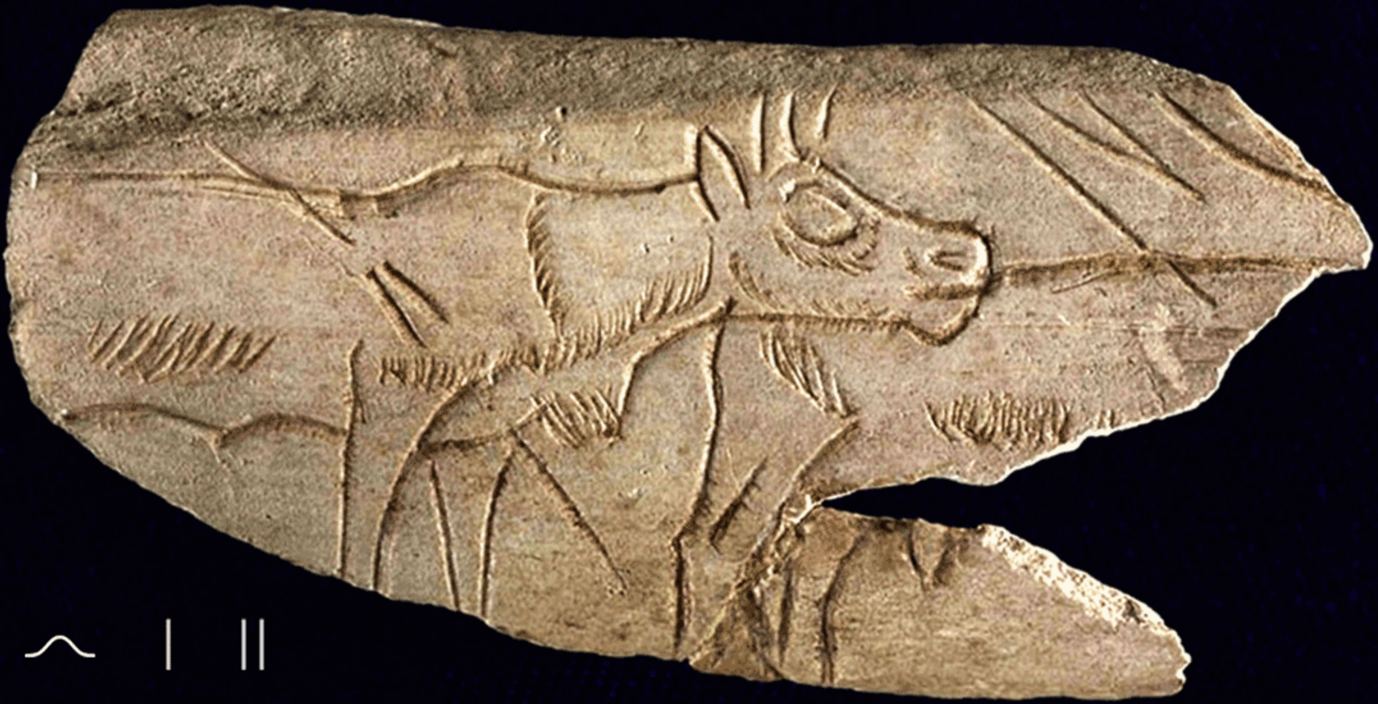

⋁ • • • • • |||| : : : : : : :
vi • • • • • ri^{s} : : : : : : :
From the one, the one... dwindling, the two, the two...

A geopolymer limestone wall at Niaux Cave has been decorated with a mural painting consisting of many dots and line segments in black charcoal and red ochre (above). The dwindling state of resonance conferred from the deities Svar and Indra is marked on the artificial walls that still act as cosmic receivers, reading: *vi* • • • • • *ris* **: : : : : : :** –"From the one, the one... dwindling, the two, the two... "

Overlooking the Vézère River Valley of southwestern France, La Madeleine rock shelter was discovered in 1883, yielding very similar cultural remains including several implements carved from bone and mammoth ivory. Radiocarbon dating has established that the primary occupation period at the site extended from ~15,000–9,000 years ago, a period encompassing the activities of 200+ generations.[16]

A pair of reindeer have been beautifully engraved into the obverse surface of a bone fragment identified as a reindeer metatarsal, bearing an explanatory hieroglyphic label that is repeated three times, each grouping proving the well-used votive phrase: *adhi-as ra* –"For delivering granting..." (opposite).

The most impressive of the many recovered relics is a finely inscribed mammoth ivory carving measuring 10cm in length, depicting a bison licking its coat (opposite). The bulk of the bison's body is rendered in full form, whereas the bison's head is rendered in relief as it curves back against the shaggy torso. The smoothly curved horn forms the *adhi* glyph that signifies 'delivering', while two lines of *ra* glyphs for 'granting' run down the broad lower jaw of the bison, altogether giving the same votive phrase from that bygone era of high knowledge: *adhi-as ra ra ra ra ra* –"For delivering granting, granting, granting..."



⌒ | ||

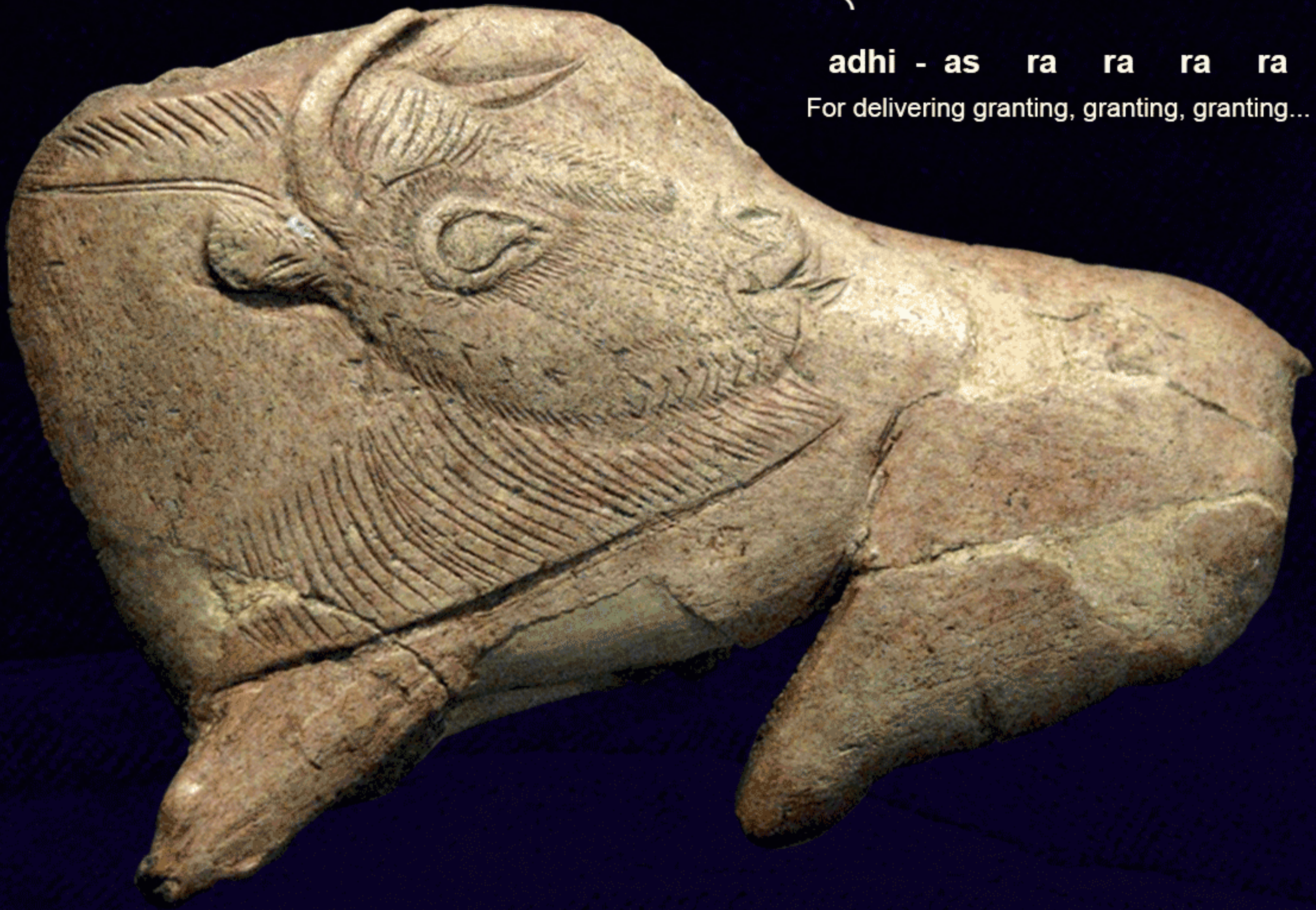
adhi - as ra

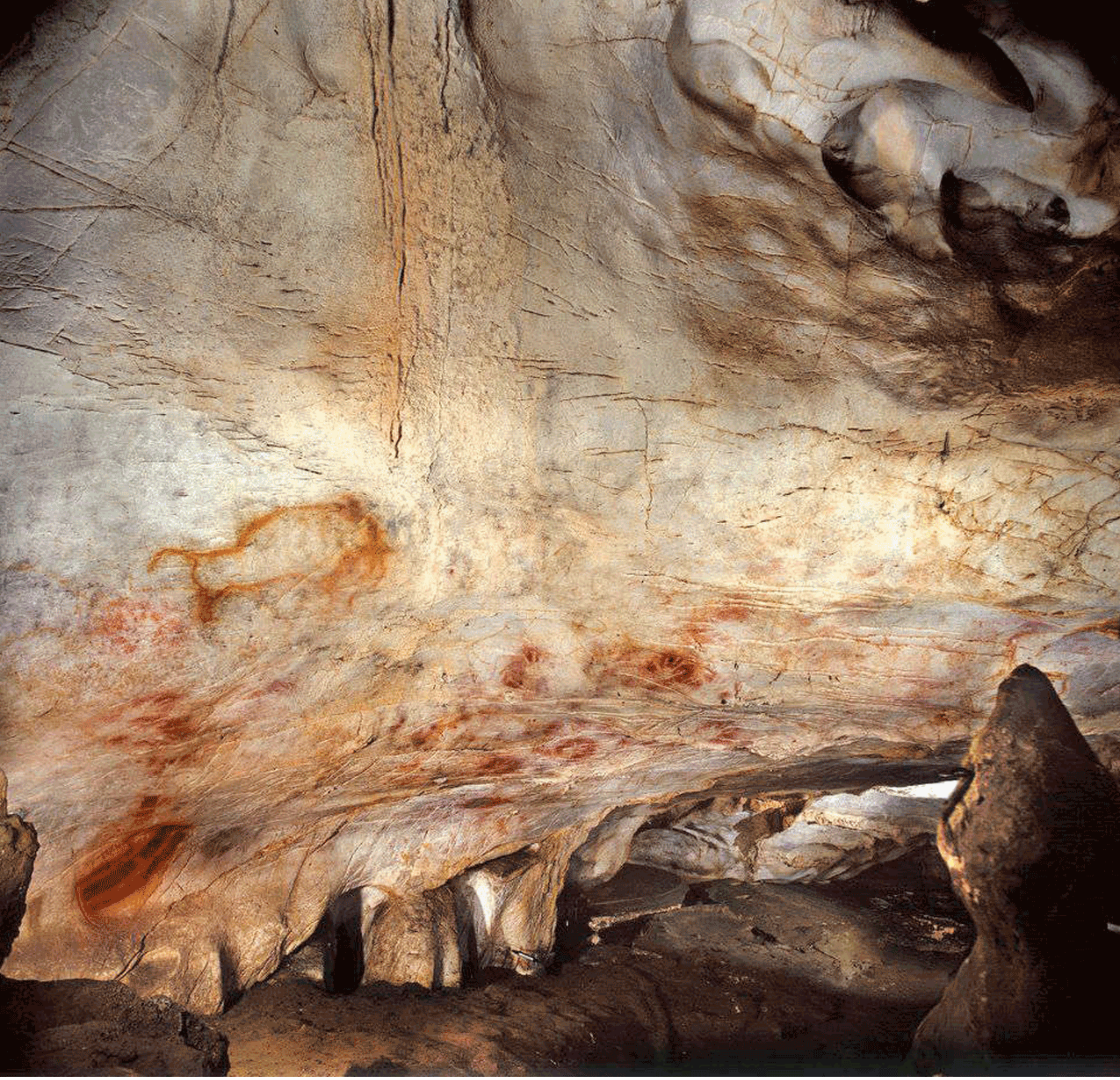
For delivering granting...

〈 — = = = =

adhi - as ra ra ra ra

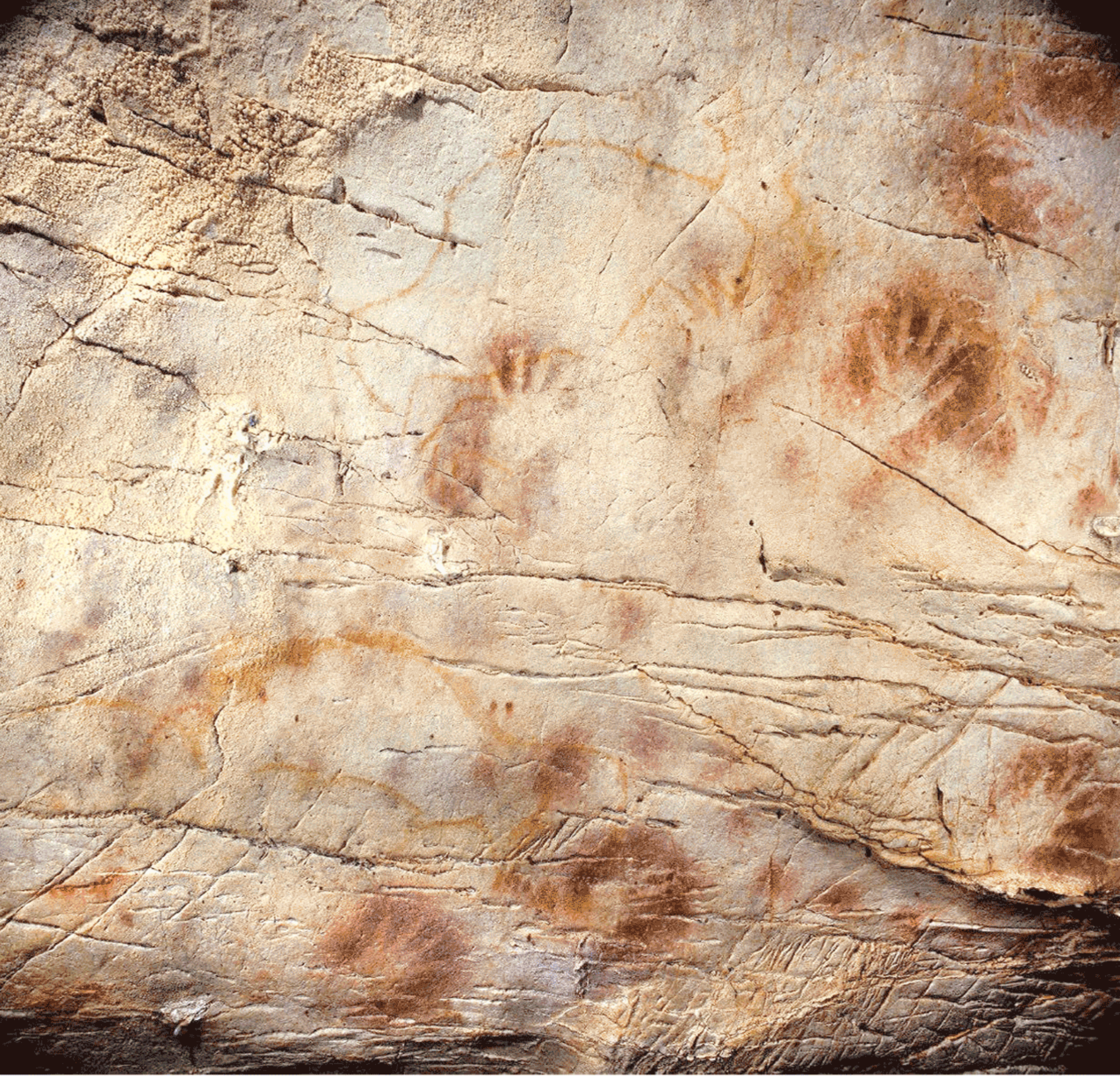
For delivering granting, granting, granting...





Complex cultural traditions revealed in the Paleolithic caves of France are also evident at several closely related archeological cavesites in neighboring Spain. The spectacular interiors of Spain's most famous caves, El Castillo and Altamira, display the same attention to cave ceiling and wall resurfacing for the identical purposes involving the psychoacoustic focusing of planetary infrasound for bioelectrification. *The consistency of such astonishing yet previously unrecognized feats of Vedic engineering and geopolymer chemistry awaits comprehensive validation by materials testing and analysis at multiple cavesites.*

Proceeding through the grand entrance at El Castillo Cave, meaning 'The Castle', the first chamber opens to reveal an expansive wall whitewashed with a calcite undercoat and covered in broad swaths of saturated ochre markings (above).[16] Several bison were rendered as very loose outline sketches using the same airbrush technique on display in the murals of Lascaux, Chauvet, Niaux and so many other caves.



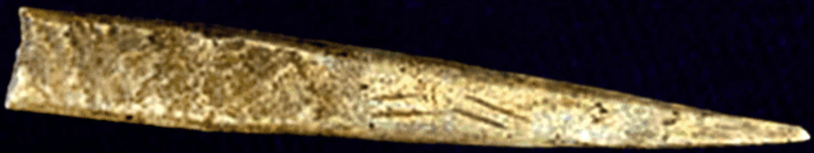
Roughly sketched yellow ochre images of a pair of charging bison have been partially obscured by a series of negative handprints carefully airbrushed in red ochre paints (above). Seamwork visible in the artificial geopolymer facing shows areas where the synthetic stone paste was applied in sections according to loose grid-patterns formed by sets of roughly parallel lines, at times forming rhomboids.

In addition, the general lack of rock carving and engravings at all of these advanced Paleolithic cavesites where mural painting was practiced on a breathtaking scale, provides strong support for the primary acoustical and bioelectrical purpose of the extensive wall/ceiling refaçading. These specific functional features of geopolymer chambers also explain why the inner chambers of the Great Pyramid were not engraved with hieroglyphs. *The remodeled caves of Europe were carefully selected and redesigned as Caves of the Womb for transceiving the focused infrasound of the global Atlantean pyramid network.*

Remarkable wall structures, mural paintings and bone tools from Altamira Cave also betray the skillful workmanship of ancient Paleo-Sanskrit artists and engineers.[18] Many sections within Altamira cave have been remodeled with geopolymer limestone paste that presents the same artificial aspects witnessed at El Castillo Cave. One particular angled wall transition presents a series of perfectly horizontal steps that stand out as manmade, baring no evidence of having been carved from the natural bedrock (above).

Similar features of geopolymer casting were replicated in the Inca stonework of Peru, at sites such as Saqsaywaman in the ancient sacred city of Cuzco. Comparative analysis of temple stones versus natural limestone from rock quarries near the site showed evidence of geopolymer reconstitution.[19]

Material culture among Paleo-Sanskrit communities also provides much solid evidence for complex linguistic expressions recorded in thousands of years of accumulated artistic activity. Paralleling excavations at Lascaux Cave, bone spearpoints from Altamira Cave were labeled with hieroglyphic inscriptions relating their specific functions. One small example with three glyphs reads: *ra-as ra* –"For granting (the kill), granting" (opposite). A wider bone point gives the explanatory phrase: *adhi ra ra ra ra* –"Delivering granting, granting..." while a symmetrical spearpoint marks the midpoint where it was bound to the shaft with a single *aua* glyph meaning 'below', instructing the hunter to *"bind below here."*



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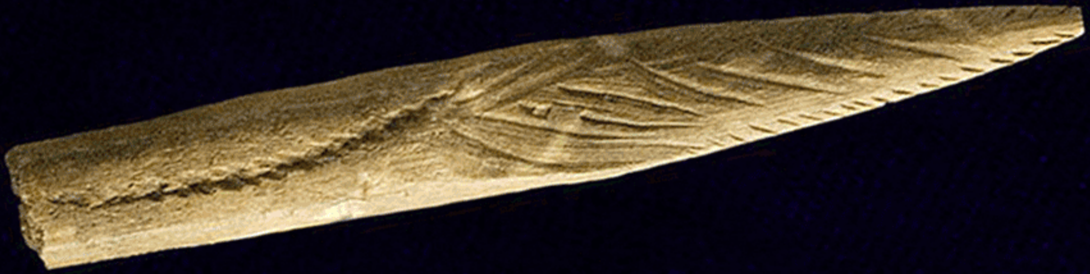
ra as ra

For granting (the kill), granting...



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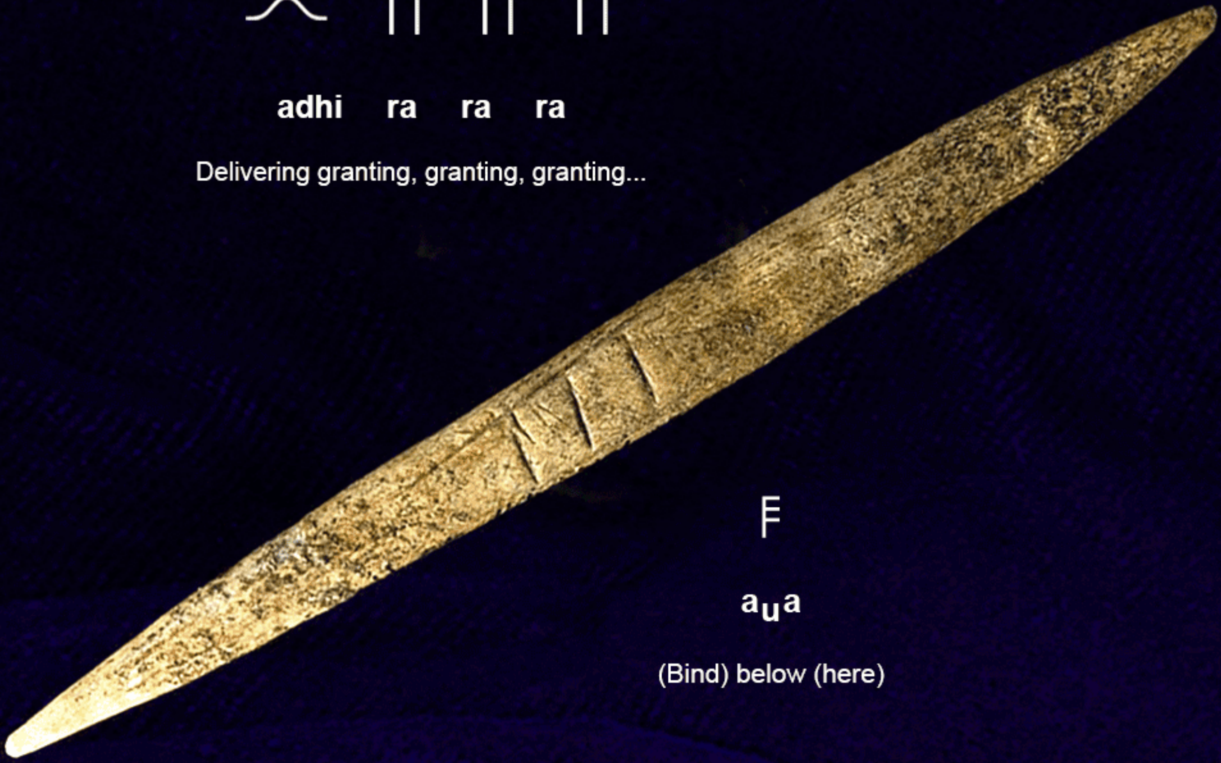
adhi ra ra ra

Delivering granting, granting, granting...



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a$_u$a

(Bind) below (here)

The painted murals and relics of Sanskrit-speaking communities from the Paleolithic period are not limited to Europe, but are evident on cave walls all over the world, even in the tropical jungles of Indonesia. The Leang Leang karst limestone caves discovered in South Sulwesi in the 1950s, near Maros, contain various painted animal pictograms conserved despite the extreme humidity.

Paleolithic limestone cave painters in Indonesia produced geometric and animal pictogram murals that bear a striking resemblance to those of Europe from the same period, including many hand stencils that rank among the oldest in the world, dating as far back as ~40,000bp according to RC-14 analyses.[20]

Large limestone outcroppings located in the lush Leang Leang Valley were carved and eroded over the millennia of ancient occupation of a cluster of dozens of caves close by (above). The piezoelectric calcite content of the geopolymer limestone walls of the Leang Leang caves effectively transduces infrasound standing waves focused onto the area by the Great Pyramid, also constructed in geopolymer limestone. Impressive overhangs hide the cliff entrance of Prasejarah Cave overlooking the valley (opposite).

Several surviving examples of animal murals painted within these communal cave networks depict a primitive species of fruit-eating pig endemic to the Wallacean archipelago called *babirusas* in the native Makassar language meaning 'pig-deer'. The bold painted outlines of the body and legs of each babirusa pictogram encode language signs that read: *adhi ra adhi ra* –"Delivering granting, delivering granting..."

At Petta Kere Cave, the leafy canopy permits sunlight streaming through the grand entryway (above). Flowing wall textures and weathering patterns of the stone are highly reminiscent of European Paleolithic habitation sites. Animal figures painted in red ochre at Petta Kere represent *anoas*, a type of pygmy water buffalo endemic to Sulawesi. The forms of the body, horns and legs convey the familiar repeating phrase: *adhi ra adhi ra* –"Delivering granting, delivering granting..." (opposite). Several other painted pictographic panels at Petta Kere and Prasejarah Caves reiterate similar votive phrases (overleaf).

⌒ || ⌒ ||

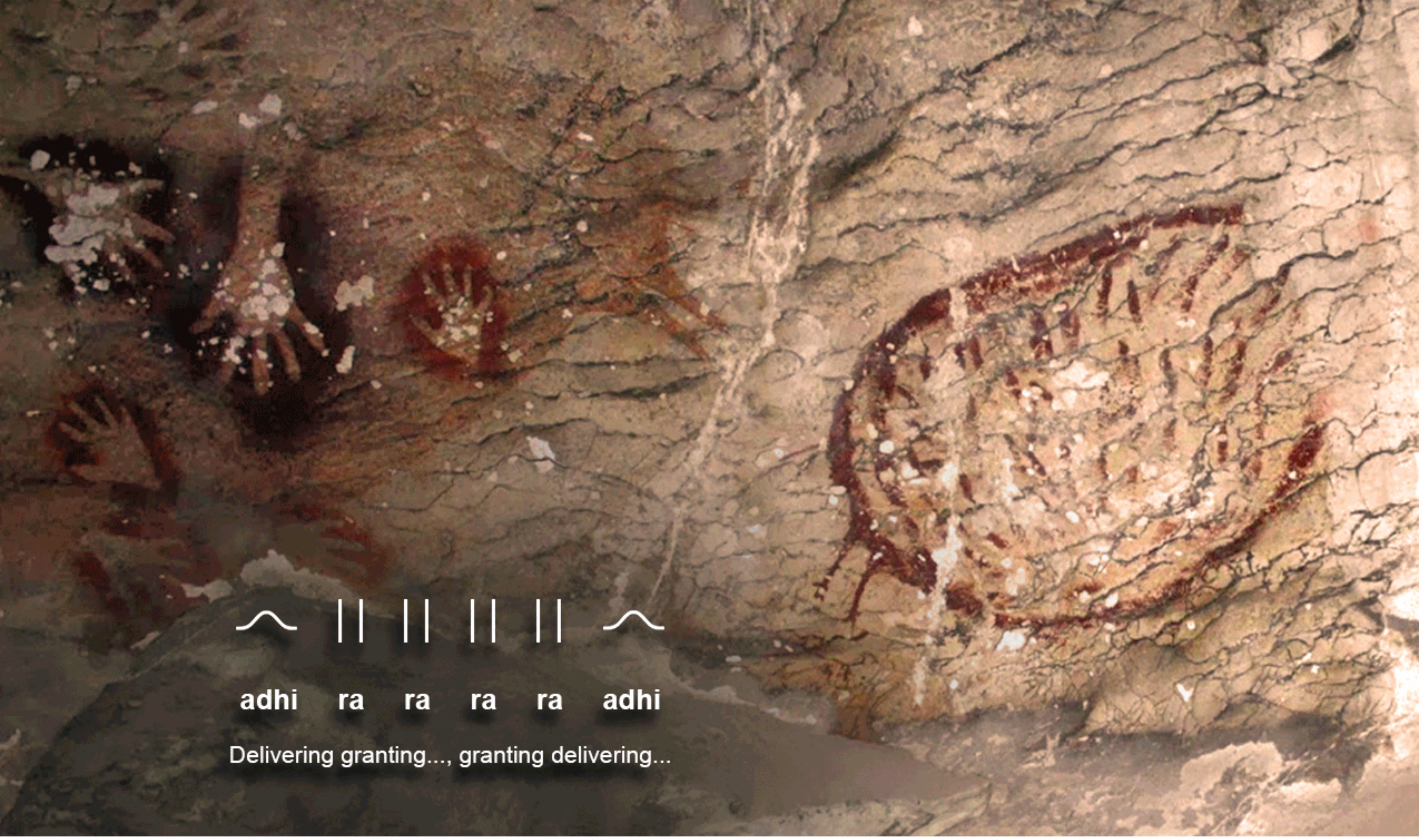
adhi ra adhi ra

Delivering granting, delivering granting...

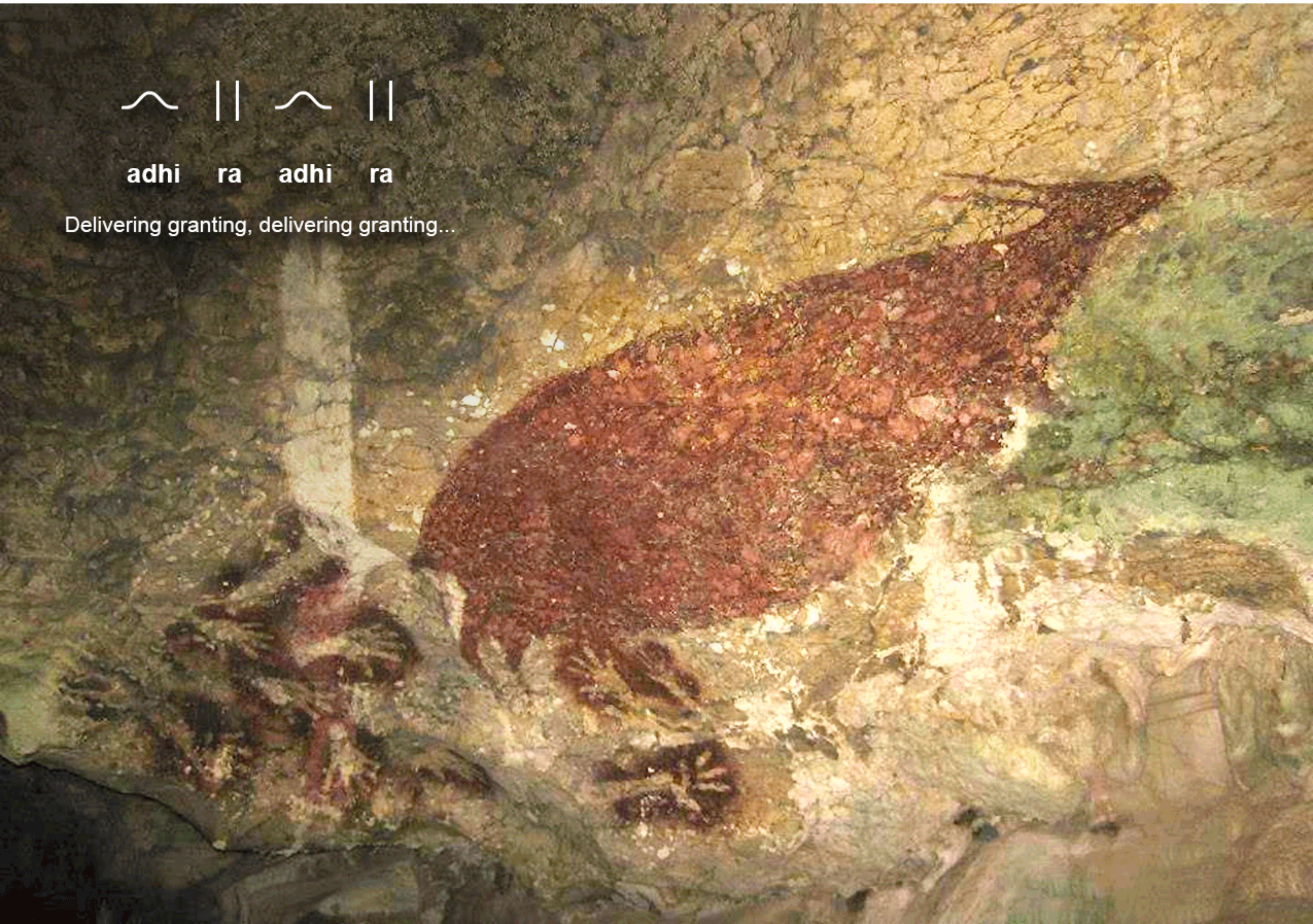
⌒ || ⌒ ||

adhi ra adhi ra

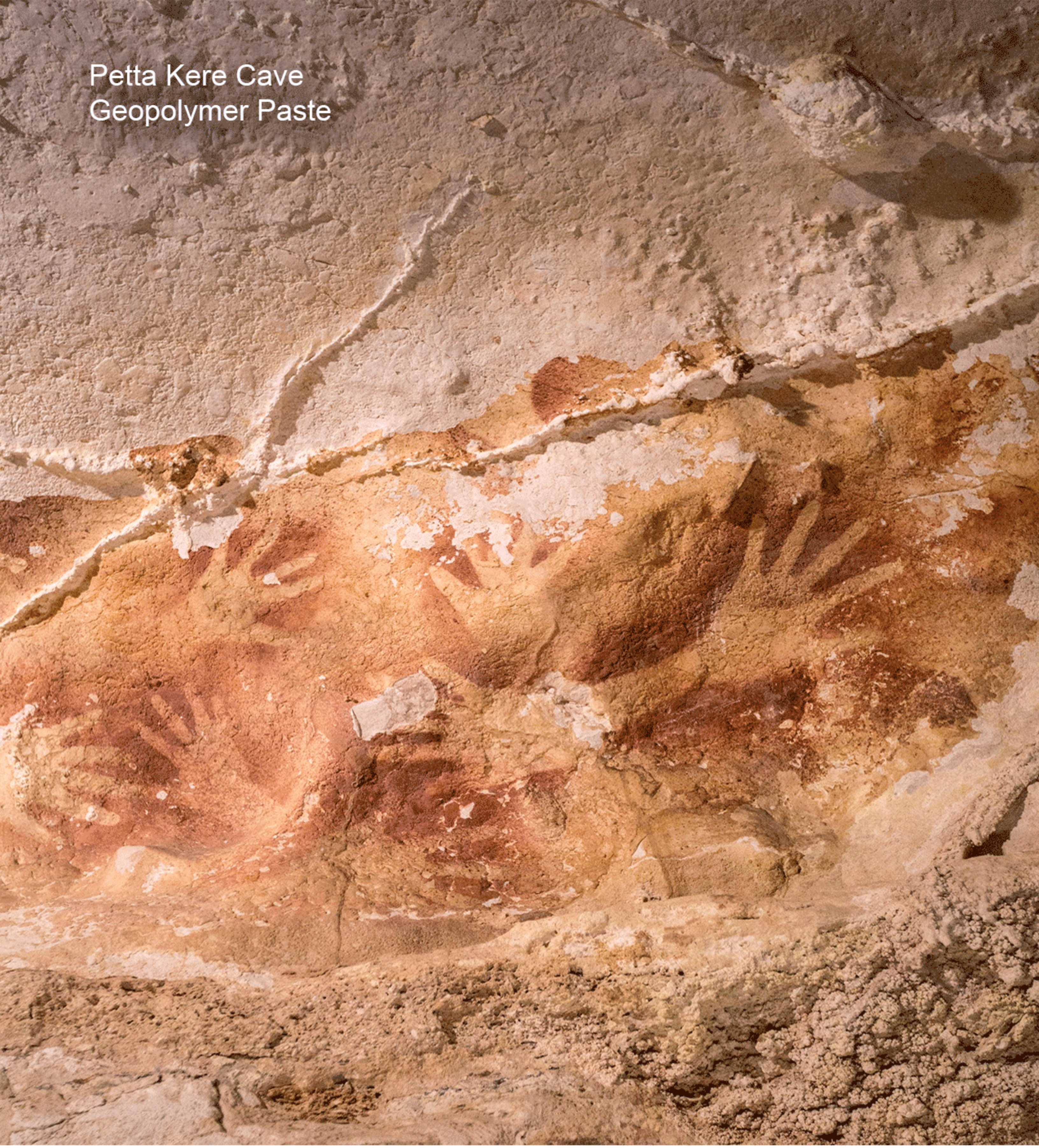
Delivering granting, delivering granting...


adhi ra ra ra ra adhi

Delivering granting..., granting delivering...


adhi ra adhi ra

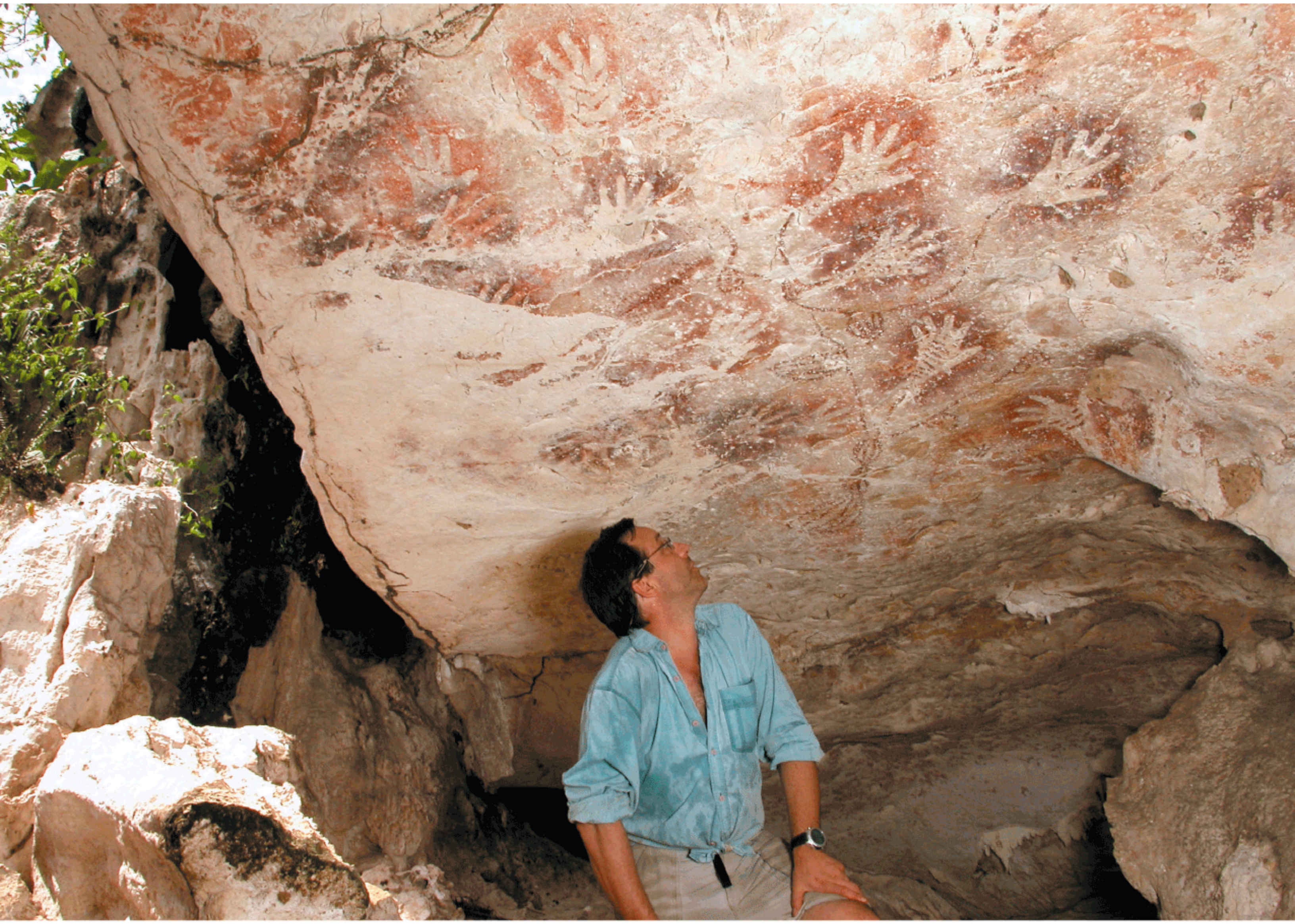
Delivering granting, delivering granting...



The labor-intensive preparation of cave walls with thick layers of limestone geopolymer paste sealed out water and enhanced transduction of focused infrasound for bioelectrical healing. Detailed photographs of the painted cave wall surfaces present the consistent hallmarks of geopolymer limestone wall refaçading (above) –*for enhancing bioelectrical functions not yet considered by any of the investigating archeologists.*

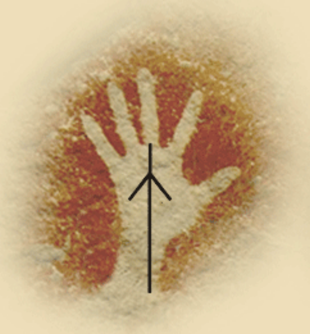
The Leang Leang Valley, South Sulawesi (4.99°S 119.67°E) is located 6,307 miles from the Great Pyramid in present-day Giza, Egypt –a resonant distance corresponding to 25.3% of Earth's mean circumference of 24,892 miles. This special geoposition on the 5° South latitude intersects the resonant band of focused infrasound along the 25.25% distance from the Giza pyramids.

In fact, this focal band of planetary resonance is rumbling back into heightened activity with the imminent Magnetic Reversal of Earth. Infrasound-induced piezoelectric fires have ignited along this resonant distance in New Ulm, Minnesota in June of 2011, preceded by rumbling noises and a crop circle that formed the previous month along the same 25.25% distance from Giza, in Madisonville, Tennessee.



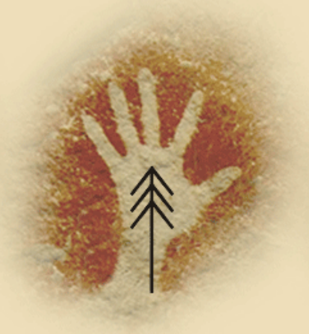
Tantalizing evidence of the ancient psychoacoustic technologies of Paleolithic societies worldwide is continually being uncovered despite the lack of recognition as sophisticated cultural remains. The amazing acoustics of the caves are rarely appreciated by modern researchers, while the most profound infrasound frequencies that inundate the cavesites are not perceived by modern visitors.

A multitude of cave paintings has been recently discovered by a French research group trekking to caves in East Kalimantan, Borneo, led by speleologist L-H. Fage and archeologist J-M. Chazine.[21] Explorations in the Marang range of karst gorges identified 36 linked Paleolithic cavesites denoted by hundreds of airbrushed hand stencils, as stunningly exemplified on the ceiling above the entrance to Tewet Cave (above). *Many of the red ochre hand stencils display inset hieroglyphic Sanskrit phrases.*



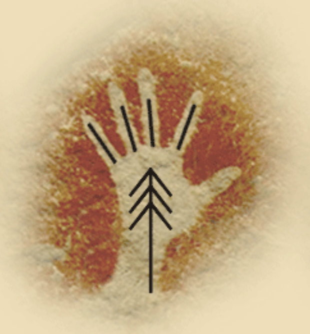
kar - as

workings



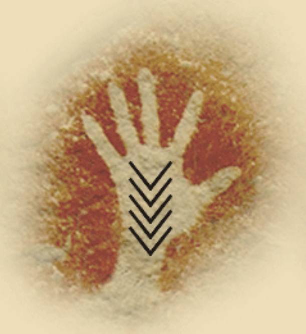
kar - as   kar - as

workings, workings



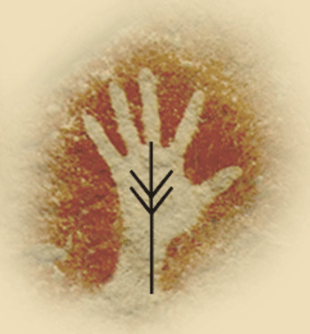
ri^{S} kar - as

dwindling workings



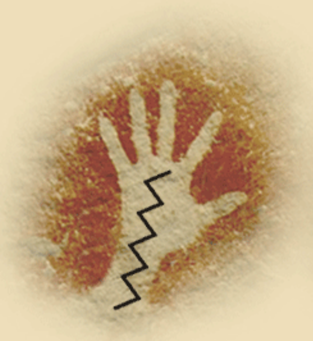
vi   vi   vi

through, through



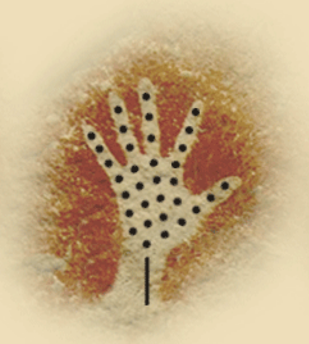
aś - vi^{n}

Dioskouroi



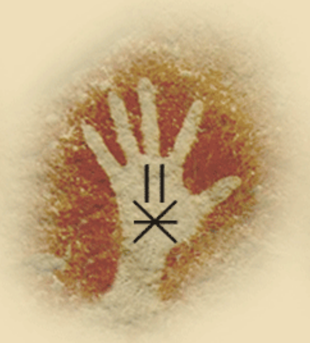
plava

inundating



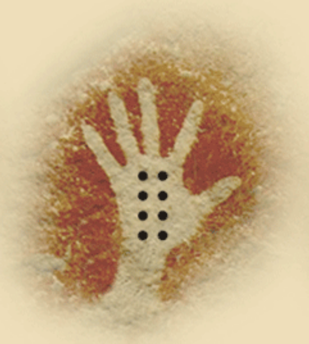
as - • • • •

for the one, the one



ra   ta - as

granting for endowing



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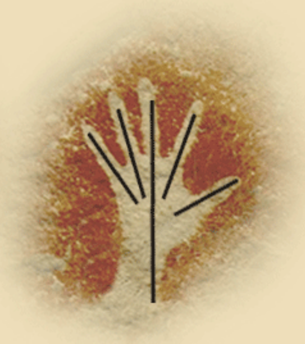
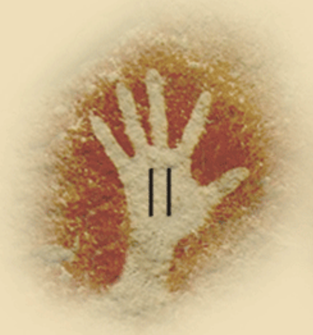
the two, the two



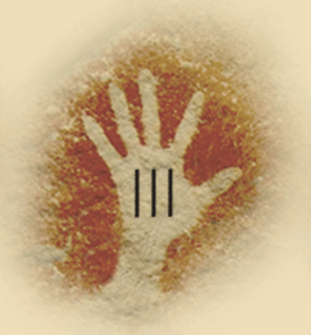
ri^{S} - as

for dwindling



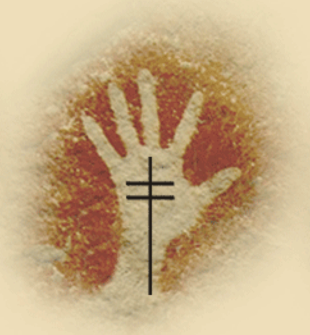
ra

granting



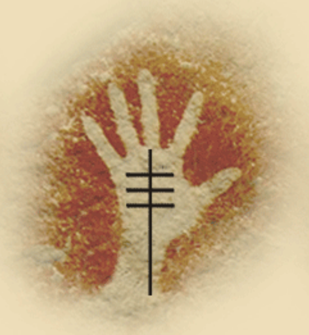
r^{a}u^{a}

roaring



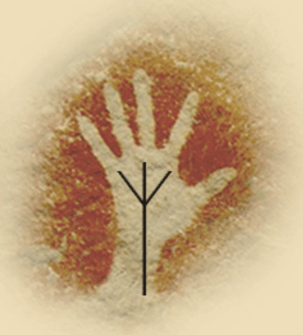
ra - as

for granting



r^{a}u^{a} - as

for roaring



traya

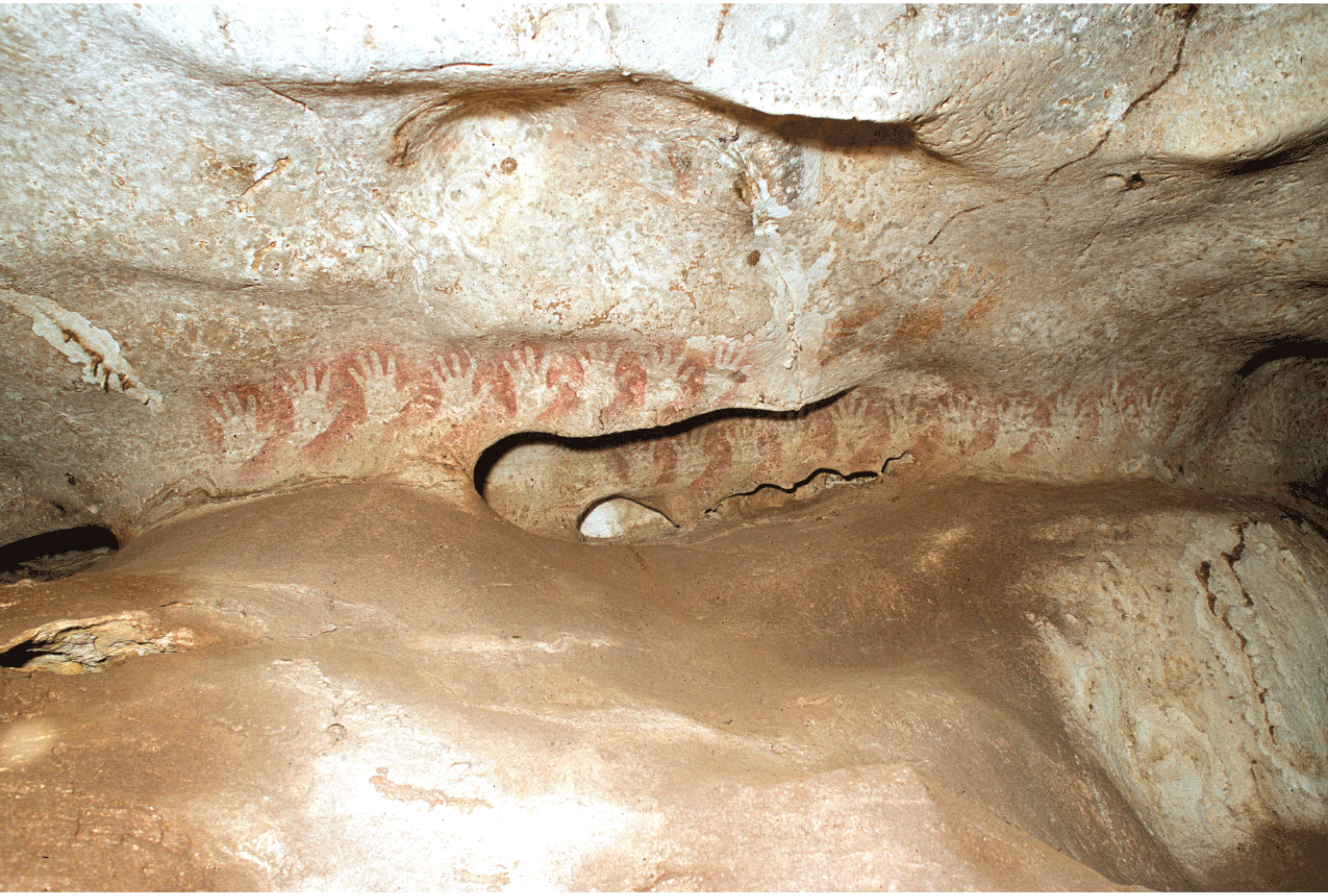
protection

Dozens of red ochre hand stencils airbrushed on the walls of Tewet Cave bear geometric markings rendered within the negative space left by the artist's hand. The thumb and four-fingered hand conveyed "for dwindling", as emphasized by inset lines forming the glyphs in multiple examples (above). Clusters and lines of dots make votive references to Jupiter as "the one", and to the Sun and Jupiter as "the two".

The most common Paleo-Sanskrit glyphs at Tewet Cave are repeating one word attributes of the resonance of Jupiter being transduced by the geopolymer cave walls, infusing lifeforce in barefoot cave dwellers: *ris* –"dwindling", *ra* –"granting", *raua* –"roaring", *traya* –"protection", *plava* –"inundating", and *kar-as* , meaning "workings". These most ancient language signs embedded in the airbrushed hand stencils at Tewet can be viewed in a beautiful interactive 360° panorama presentation online.[22]

Tewet Cave, East Kalimantan (1.03°N 117.26°E) is situated 5,957 miles from the Great Pyramid, comprising 23.93% of Earth's mean circumference, where reception of planetary infrasound standing wave resonance is accomplished effectively. Spontaneous piezoelectric fires are recurring with increasing frequency and intensity along the 23.9% resonant distance alignment in the Canadian city of Windsor, Ontario[23] and in the Guyanese capital city of Georgetown, Guyana,[24] where local residents have complained of low-frequency rumbling and ground vibrations.

In addition, Tewet Cave and the other Paleolithic cavesites of the Marang River karsts are geopositioned along the 1° North latitude, perfectly conforming to a well defined pattern of high-precision geopositions[25] selected by Paleolithic cave-dwellers and pyramid-builders worldwide for enhanced transduction of infrasound resonance focused by the Great Pyramid. *Lascaux Cave, in France, sits at 45° North latitude.*

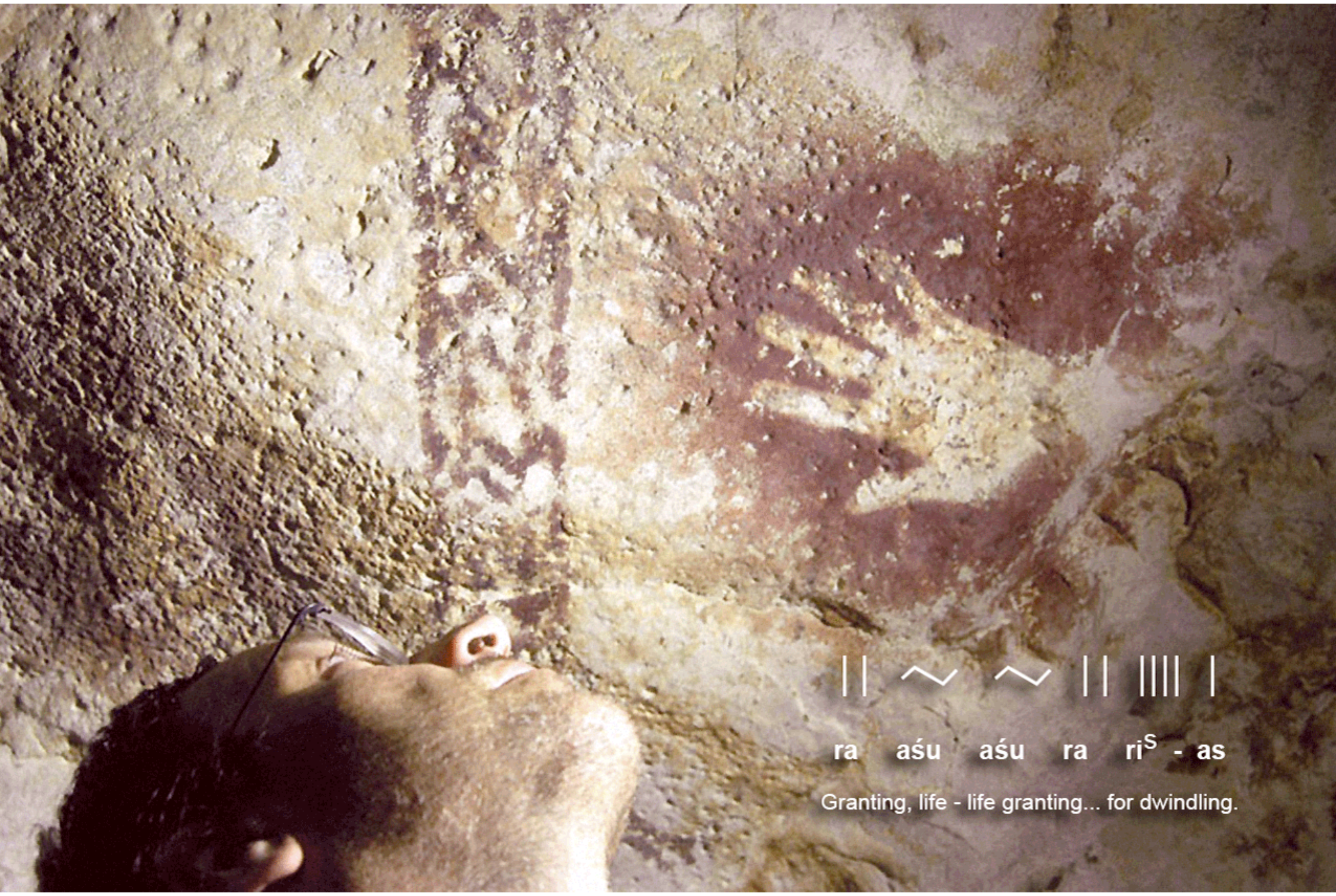


At Ham Cave, East Kalimantan (1.09°N 117.33°E) long rows of hand stencils mark the smooth walls of a recessed area (above). The left hand of a male individual appears to have been stenciled many times, perhaps marking the niche for bioelectrical healing, with the very smooth contours of the piezoelectric limestone ledge accommodating a reclining recipient of hands-on healing from practitioners of Ayurveda.

This interpretation of the significance of handprints may explain why the hand stencil ligature is repeated hundreds of times throughout the major Paleolithic cave painting sites of Indonesia and Europe, as well as throughout Aboriginal Australia and witnessed on all other inhabited continents of the world. The inset hieroglyphic hand stencils of Tewet Cave leave no doubt that the hand was rendered as a ligature pictogram specifically conveying the glyph pair *ris-as* , meaning 'for dwindling'.

The piezoelectric calcite mineral content of geopolymer cave walls and pyramid stones, when considered in conjunction with the special geopositioning of the sites, irrefutably confirms that the 'roaring' of planetary infrasound resonance was technologically transduced for synchronizing consciousness and raising the 'dwindling' vital forces of human bodies. This advanced technology is *far older* than most have surmised.

The primary construction period of the Great Pyramid *actually predates the Egyptian civilization by more than 65,000 years*, having been engineered far earlier, during the Paleolithic Era along with many other pyramids that are now submerged on continental shelves and in the unseen depths of the world's oceans.


ra aśu aśu ra ri^S - as
Granting, life - life granting... for dwindling.

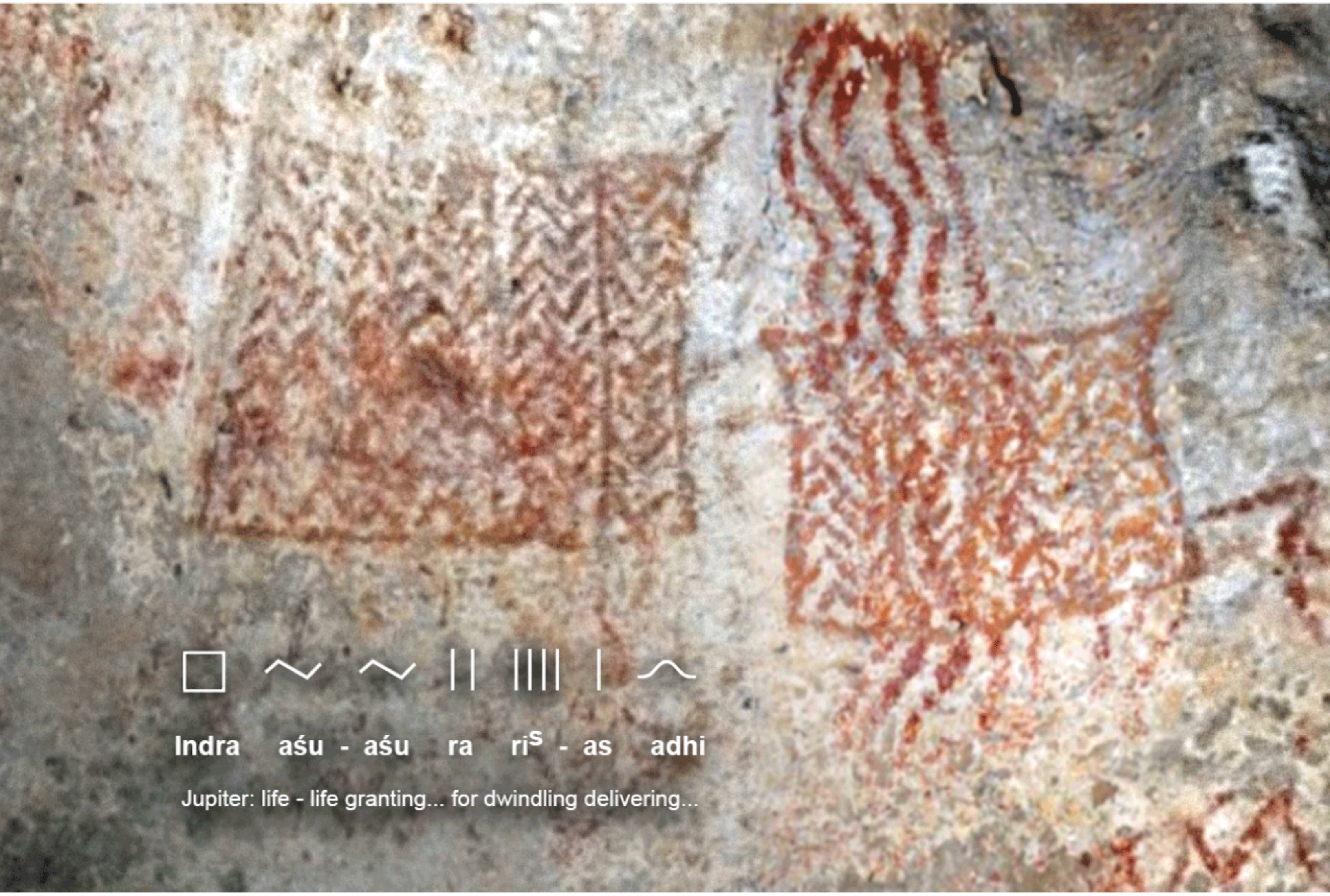
The highly advanced and culturally specific geopolymer refaçading and pictographic painting techniques were usually employed by Paleolithic cave dwellers at the most inaccessible caves located high on the karst cliffs, distinguishing them from later Holocene habitation periods that made use of the lower, more easily accessed caves. Use of caves for funerary burial sites was customary only during later periods.

In 2006, Harto Cave was discovered in East Kalimantan's Marang River region by the Fage-Chazine research team –the 36th painted cave yet documented by the dedicated group. Illumination of the ceilings of Harto Cave revealed a well preserved artifice that had apparently been well prepared for ochre murals.

A large geometric babirusa pictogram was painted on the ceiling at Harto adjacent to another zoomorphic pictogram, perhaps depicting a lizard, composed of repeating vertical glyph lines next to the hand stencil of a male airbrush artist (above). Altogether, the embedded hieroglyphs offer a votive statement lamenting Jupiter's degrading resonance: *ra asu asu ra ris-as* , meaning "Granting, life-life granting... for dwindling."

Piezoelectric limestone caves bearing artificial geopolymer wall façading and ochre pictograms have also been located in South Sumatra, Indonesia. Multiple occupation periods were identified at Harimau Cave, used as a burial site for the interment of skeletal remains from 66 individuals ~3,000 years ago.

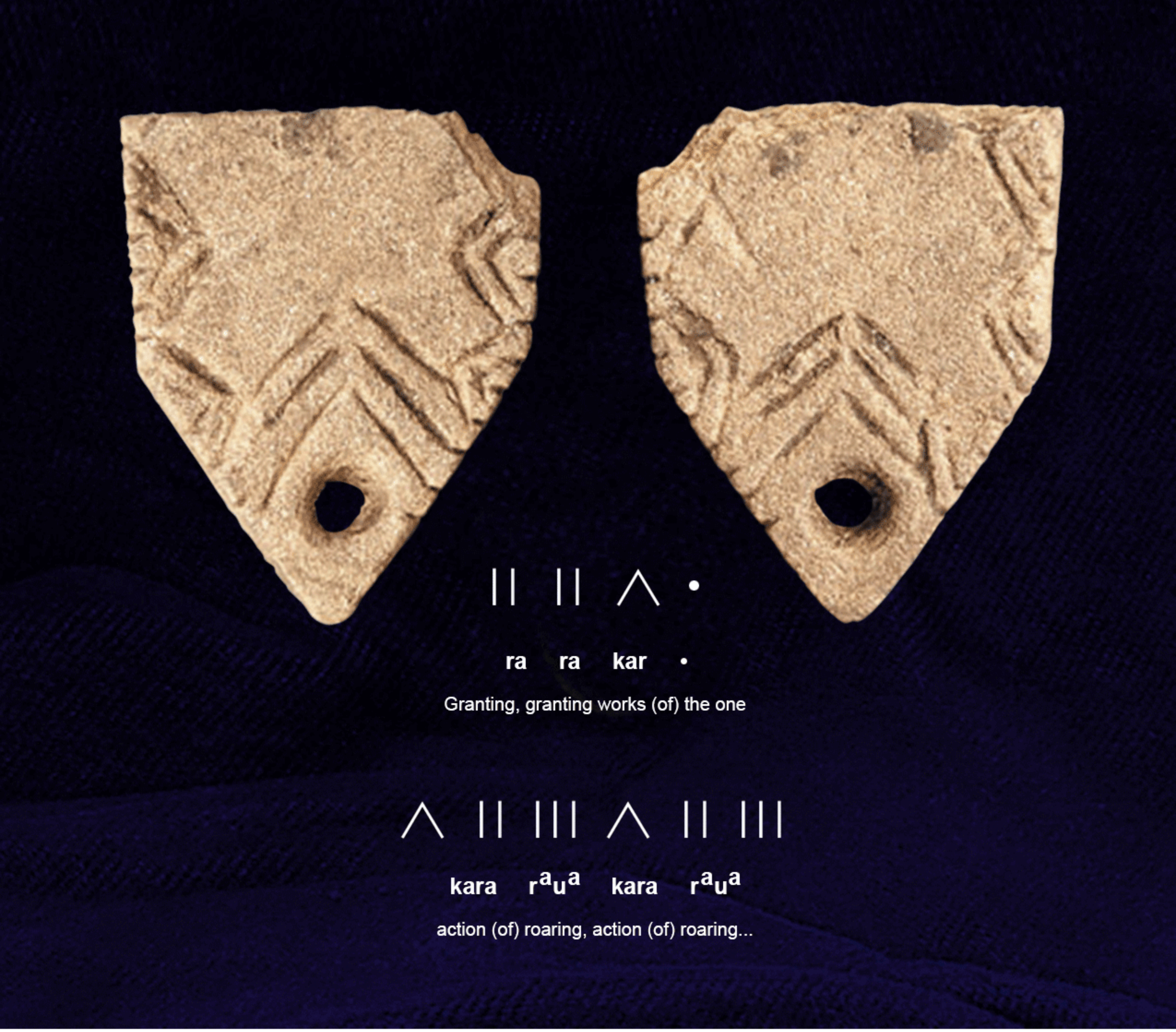
Impressive geometric panels painted within Harimau Cave can now be translated accurately, within the proper sense and context of Vedic bioelectrical technologies practiced at hundreds of other caves around the world. The square format of the Harimau murals praises vital forces transmitted from Jupiter, reading: *Indra asu asu ra ris-as adhi* –"Jupiter: life - life granting... for dwindling delivering..." (below).


Indra aśu - aśu ra ri^{s} - as adhi
Jupiter: life - life granting... for dwindling delivering...

Radiocarbon dating of animal bones and charcoal from the deeper layers of excavations conducted at Harimau Cave determined an age of over 15,000 years, although the most profound deposition layers have not yet been identified, with primary occupation likely extending back tens of thousands of years.

Harimau Cave, Sumatra (4.07°S 103.93°E) displays a resonant geoposition situated precisely along 4° South latitude, separated by exactly 1° of latitude from Leang Leang, Sulawesi. Furthermore, Harimau Cave is 5,341 miles from the Great Pyramid, comprising 21.46% of Earth's mean circumference.

Several dozen other caves have also been identified in the immediate vicinity of Harimau Cave, confirming that the site was a much larger Paleolithic community closely mirroring what has been discovered in Sulawesi's Leang Leang Valley. *This specific combination of geopolymer refaçading, Paleo-Sanskrit texts and high-precision geopositioning alignments confirms the use of sophisticated infrasound resonance technologies for transceiving the bioelectrical granting of Jupiter.*



ra ra kar •

Granting, granting works (of) the one

kara r^{a}u^{a} kara r^{a}u^{a}

action (of) roaring, action (of) roaring...

There are clear indications that the remains of advanced material cultures from those periods have been discovered at many undisclosed locations in China, where thousands of pyramids from this same culture have been suppressed. The largest and most famous of China's pyramids are situated in the Xi'an area.

One fragmented artifact from China that has been reported publicly was discovered at Qihe Cave, with human occupation dated to ~12,000–7,000bp,[26] and displays a perforation that suggests potential functions as a loom weight or possibly a bullroarer for producing infrasound as used throughout Australia and the Americas during that era (above). The front and back of the flat stone fragment are engraved with virtually identical repeating glyph patterns reading: *ra ra kar •* , meaning "Granting, granting works (of) the one" and *kara raua kara raua* , meaning "action (of) roaring, action (of) roaring..."

The global continuity of Paleo-Sanskrit society is plainly evident in the overwhelming consistency of artistic expression and linguistic references worldwide. Messages from that high era on Earth praise the bioelectrical granting of the planet Jupiter, identifying sacred functions of the world's pyramid network for the synchronization of human consciousness within stone chambers, *within Caves of the Womb.*

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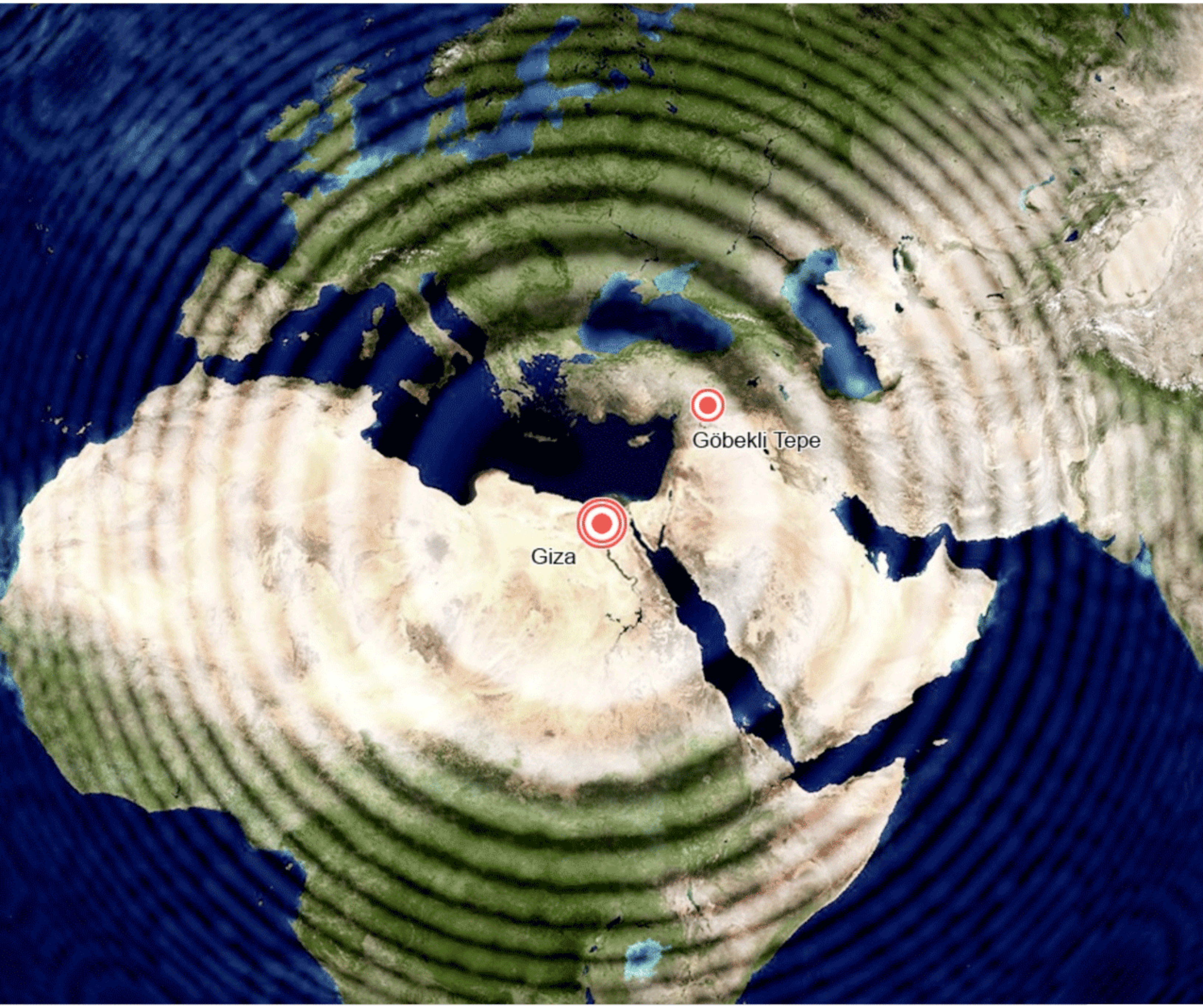
7

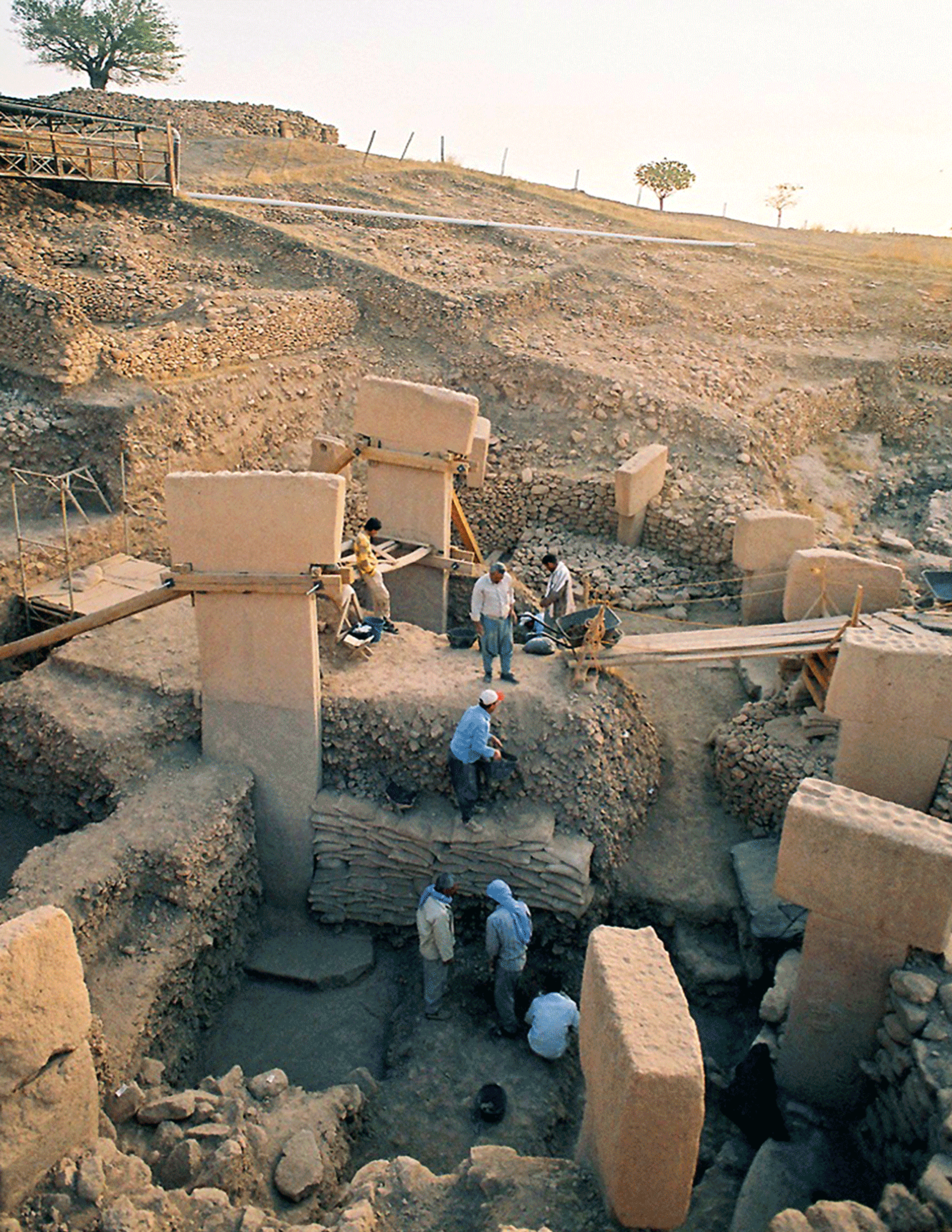
Göbekli Tepe Hieroglyphs

Göbekli Tepe Hieroglyphs



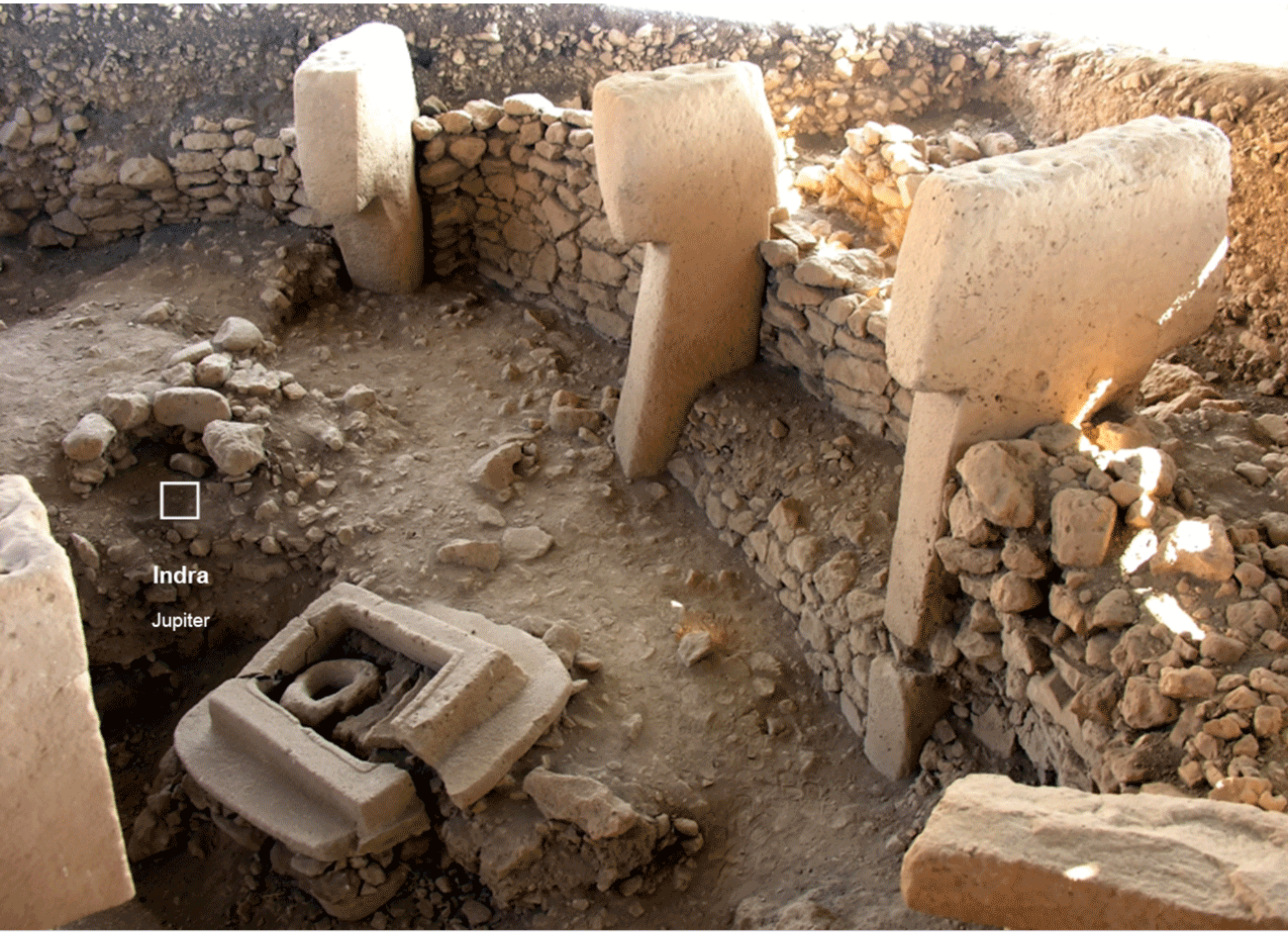
The megalithic temples of Göbekli Tepe, Turkey were first unearthed in 1994 after a local farmer's discovery of large rectangular limestone blocks protruding from the dirt. Two decades of archeological excavations have yielded Paleolithic artifacts and exposed psychoacoustic architectural features seen at other megalithic sites like Stonehenge. The open format of Göbekli Tepe is reminiscent of the limestone temple enclosures of Malta, yet displaying dozens of inscribed animal pictograms and hieroglyphs.

Göbekli Tepe, Turkey (37.223°N 38.922°E) is 672 miles from the Great Pyramid at Giza, Egypt, comprising 2.70% of the Earth's mean circumference. The site sits roughly the same distance from the Giza pyramids as the ancient temple at Nemrud Dag, Turkey, approximating the values of Fibonacci #133 (279...) in percent distance of Earth's mean circumference, and Fibonacci #355 (694...) in miles.



Excavations at Göbekli Tepe have revealed complex configurations of dozens of 'T'-shaped standing stones arranged within several adjacent circular enclosures ringed by high walls. Many of the massive standing stones are carved with fascinating symbolic representations in relief, composed of many distinct zigzag waveforms and animal forms –snakes, scorpions, lions, foxes, boars, birds and aurochsen.

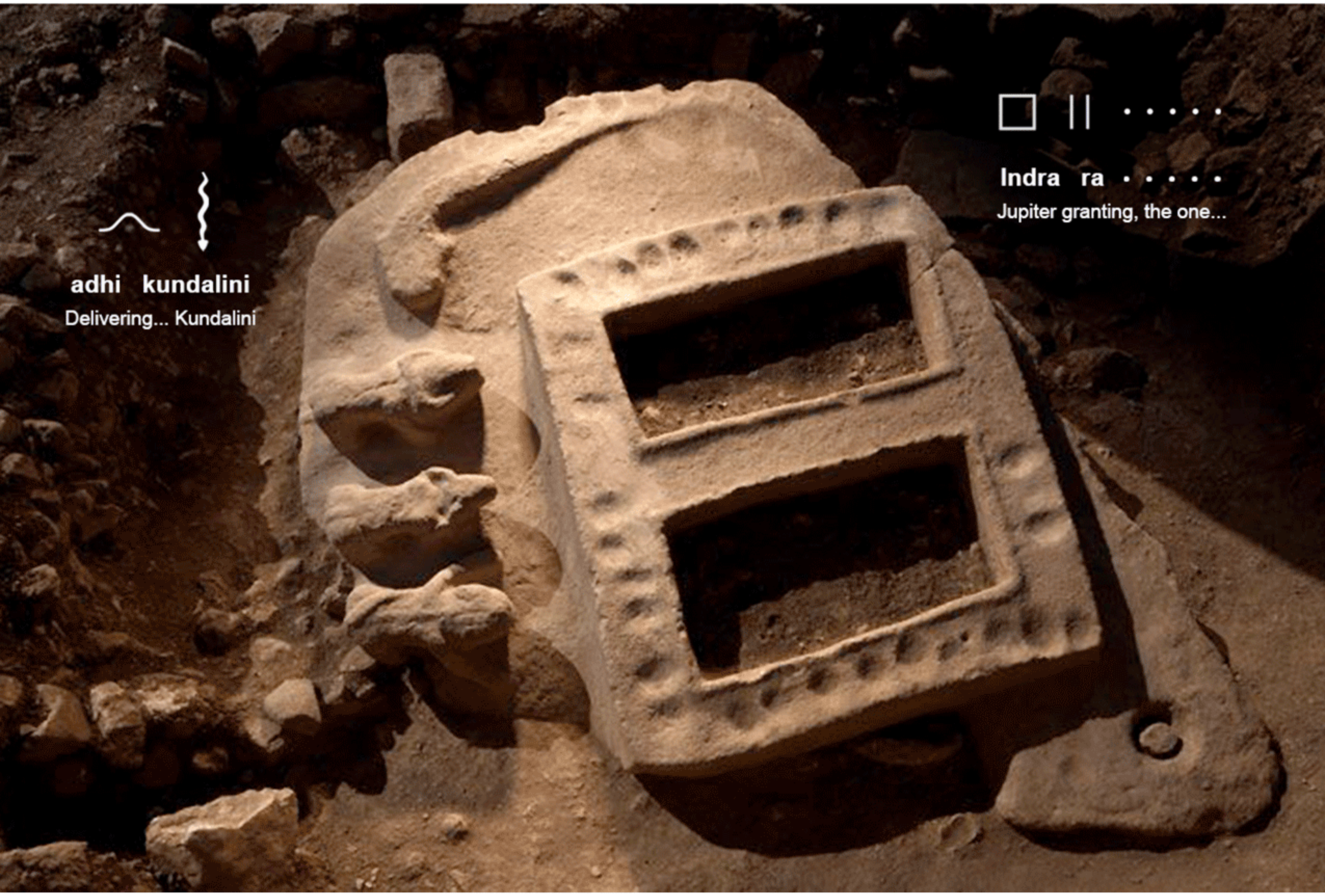
The highly geometric forms of the megaliths and idealized animal pictograms adorning them correspond closely to geometric language forms of the worldwide Paleo-Sanskrit culture, associated in every region of our planet with *monumental piezoelectric temples dedicated to the planet Jupiter*.[1] Identified as the Divine One, the giant planet Jupiter was signified all over the world during the Paleolithic Era by the square *Indra* glyph, reflected in the square or rectangular format of the top portions of the megaliths at Göbekli Tepe.



The lowest levels of ancient occupation at this sophisticated megalithic temple site correspond to an extended period of primary use involving sandstone basins that were also shaped in the square format to signify the deity imparting the benefits by resonant infrasound focused at that site by the Great Pyramid.

The high calcite content of the piezoelectric limestone enabled efficient transduction of acoustic and mechanical energy into an electrical charge that was applied for water purification[2] *and lightwater levitation*.[3] Acoustic separation of protium from deuterium was also achieved by water levitation basins around the pyramids and within passage chambers like Gavrinis,[4] Newgrange, Knowth[5] and Dowth.

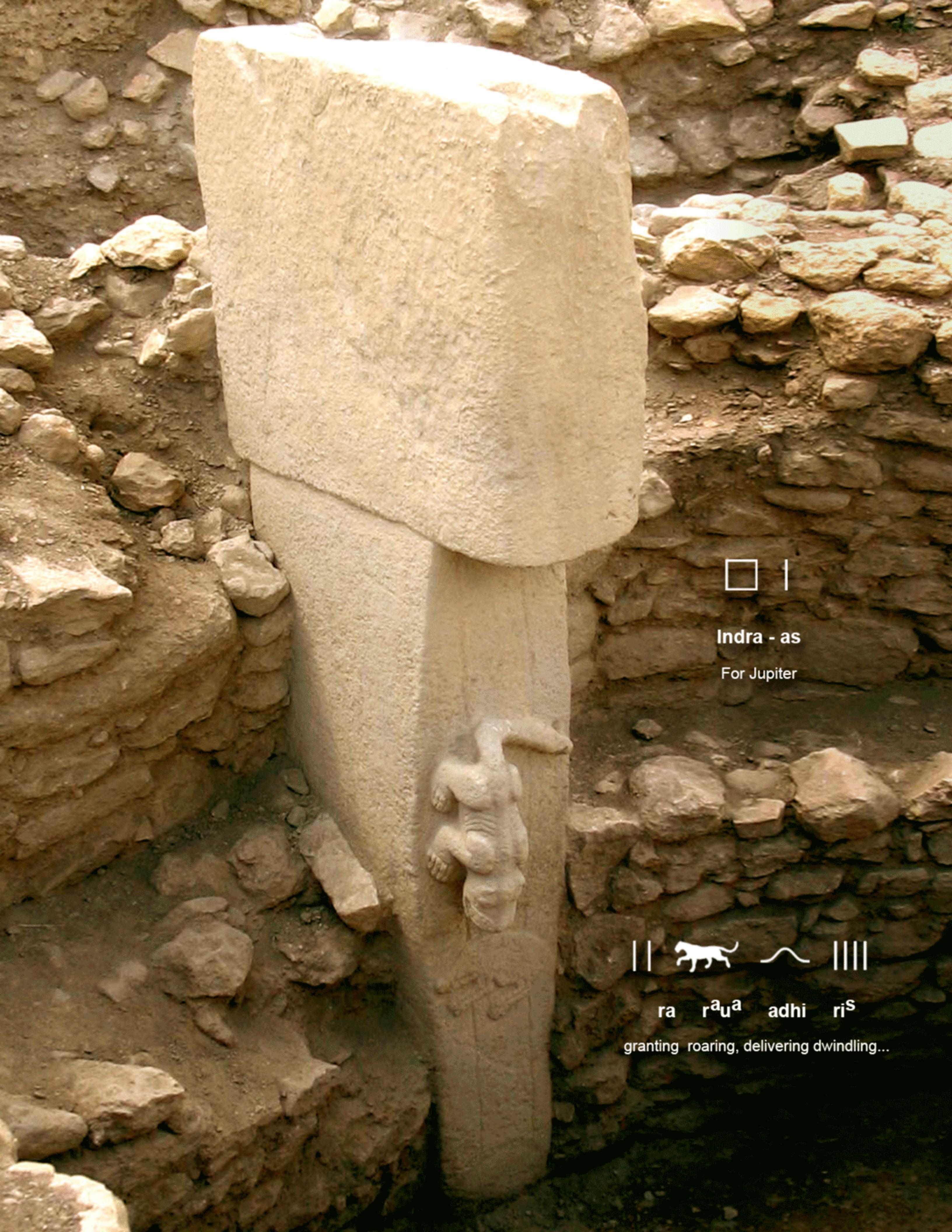
Laboratory analysis of the limestone surfaces of the square basins revealed the presence of oxalates, leading to speculation about beer production. However, the presence of oxalates results from geopolymer stone casting processes employed at Göbekli Tepe to produce megaliths from a liquid slurry of sand, fly ash and water. Oxalic acid was used to chemically disaggregate available bedrock into fine grains. In South America, oxalic acid residues were identified on the Saqsaywaman temple megaliths,[6] and on the surfaces of the Tiwanaku Gate of the Sun. *Göbekli Tepe's standing stones also retain residual oxalates.*



One of the water receptacles was given the square *Indra* format divided into a double basin (above). The resonator's raised perimeter shows a series of cupules visually creating a line of dots that served both a functional role and a symbolic role as writing. The bold geometric composition of the double basin provides a glyph ligature reading: *Indra ra* • • • • • , meaning "Jupiter granting, the one, the one..."

A similar phrase showing a square above a line of dots reading *Indra* • • • • • has been identified on the walls of Lascaux Cave, France, airbrushed in black charcoal paints onto geopolymer walls that had been carefully prepared and whitewashed. This clear linguistic continuity between Lascaux Cave at ~30,000bp with the megalithic circles at Göbekli Tepe constructed ~15,000bp deny the repeated denials of mainstream archeologists regarding the Vedic cultural identity of the Paleolithic builders of Göbekli Tepe.

Elevation of the deified planet Jupiter as primary benefactor of life and consciousness on Earth was also expressed at Göbekli Tepe in the square format of the tops of the standing megaliths that correspond to the *Indra* glyph. A lioness rendered in 3-D on one megalith adds to glyph texts reading down the side face: *Indra-as ra raua ris adhi* , meaning "For Jupiter granting roaring, dwindling delivering..." (opposite).

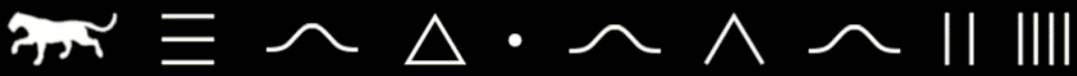


Indra - as

For Jupiter

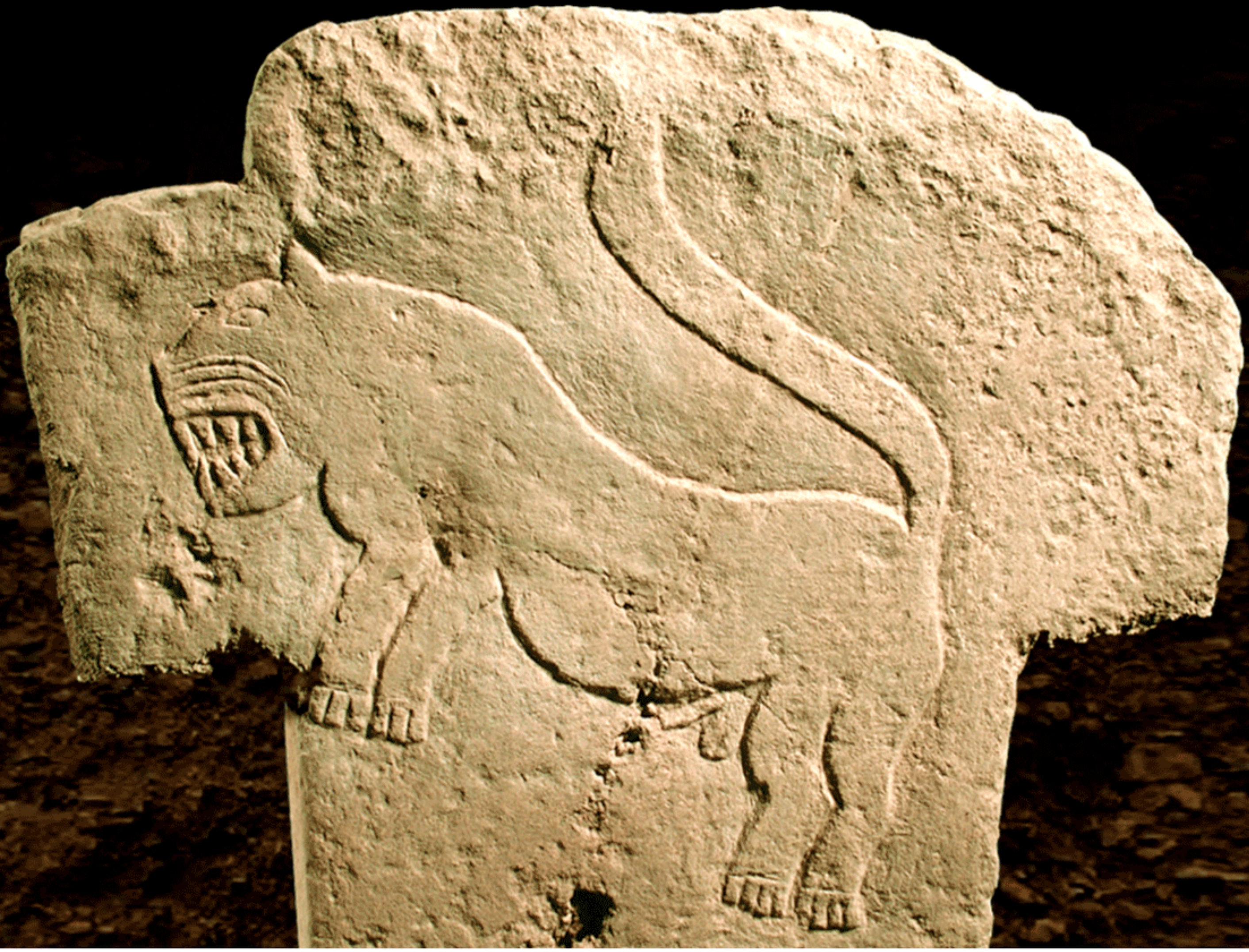
ra **$\text{r}^{\text{a}}\text{u}^{\text{a}}$** **adhi** **$\text{ri}^{\text{s}}$**

granting roaring, delivering dwindling...



r^{a}u^{a} r^{a}u^{a} adhi upama • adhi kar adhi ra ri^{s}

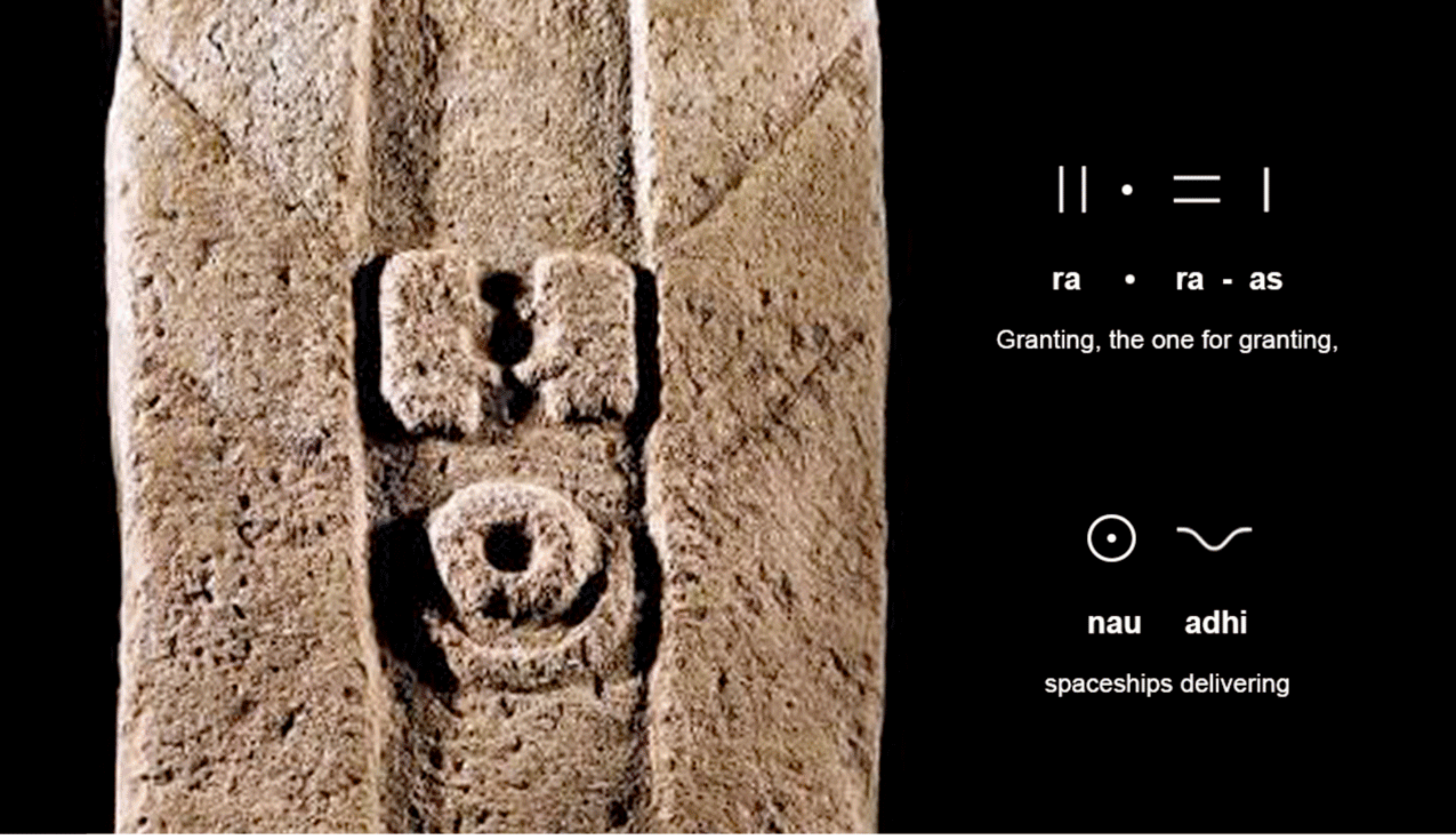
Roaring... delivering the highest..., the one delivering, works delivering... granting dwindling...



As painted deep in Chauvet Cave, France, roaring lioness pictograms were inscribed on several standing megaliths at Göbekli Tepe, reading: *raua raua adhi upama • adhi kar adhi ra ris* , meaning "Roaring, roaring..., delivering the highest..., the one delivering, works delivering, granting dwindling..." (above).

Deep pitting visible on the tops of the megaliths was produced by repeated hammerstone strikes by later Neolithic societies, when Göbekli Tepe was filled in by limestone rock debris and sand. Quartz sand[7] aided in the purposeful secondary Neolithic use of the temples as giant resonators generating infrasound by striking the tops of the standing stones. The same Paleolithic primary construction period and Neolithic reconstruction periods are witnessed at the pyramids of Visoko, where the Ravne tunnels show distinct phases of primary excavation over 30,000 years ago, then backfilling by much later Neolithic cultures.

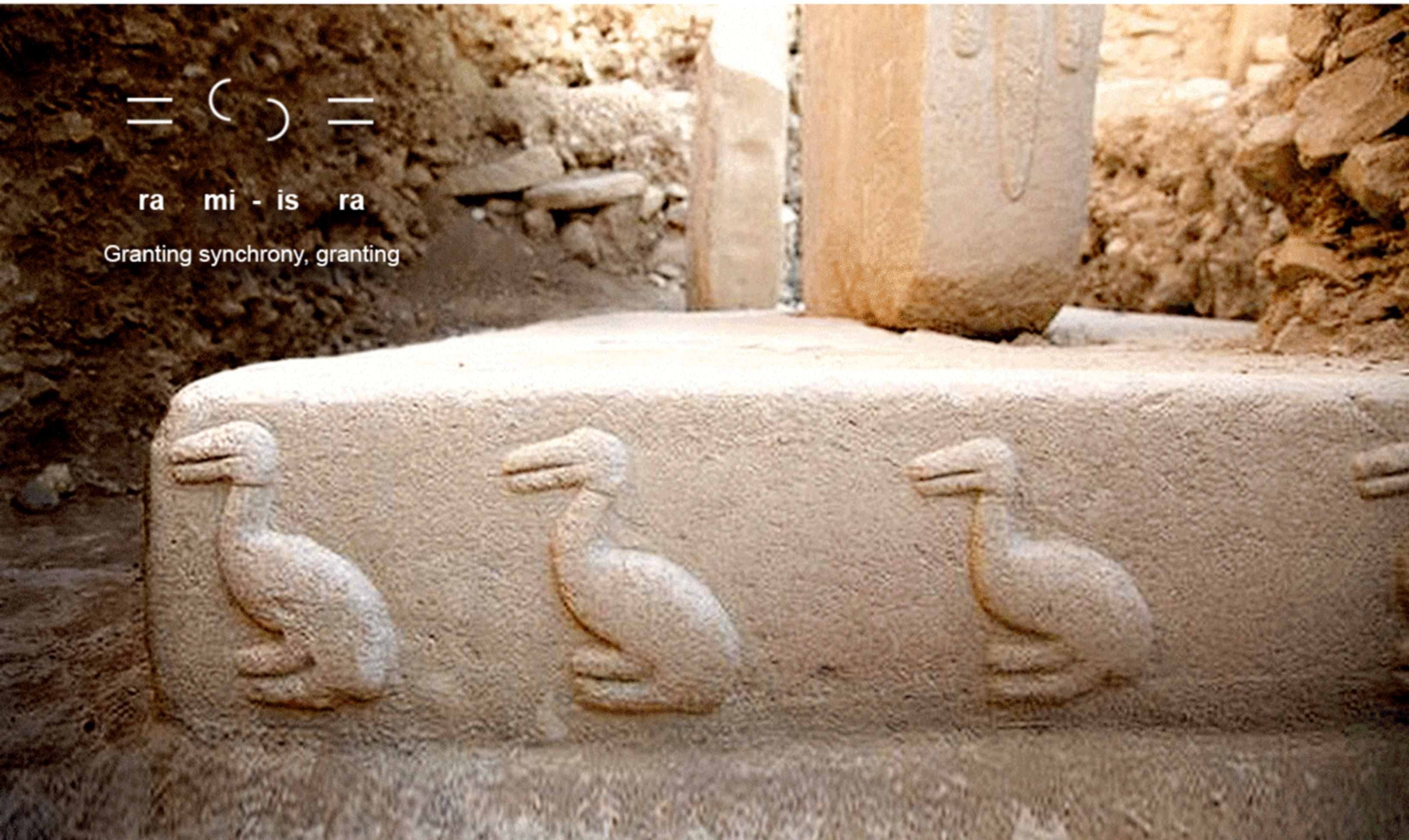
The largest standing megalith at Göbekli Tepe is covered with pictograms representing a human figure with reflected standing waves for arms, leading to a pair of hands above a belted animal-skin loincloth (opposite, only partly excavated). Embodying Indra, glyphs below the rectangular head state: *Indra ra • ra-as nau adhi* , meaning "Jupiter granting, the one for granting, spaceships delivering" (overleaf).



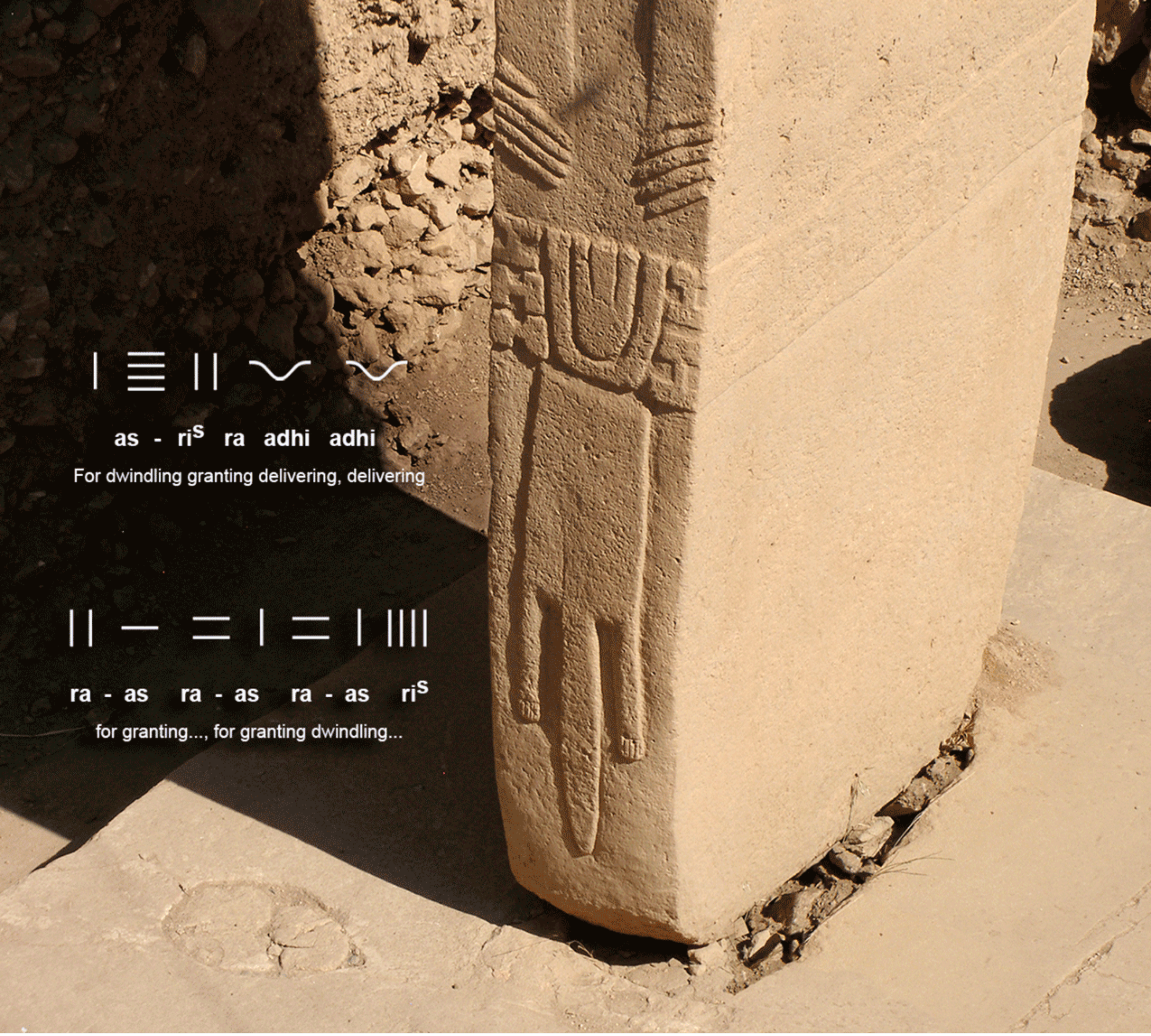
Granting, the one for granting,

spaceships delivering

Another hieroglyphic ligature represented below the large figurative megalith is the pictogram of a duck reiterated in a row along the limestone base platform, reading: *ra mi-is ra* , meaning "Granting synchrony, granting" (below). *Sacred pictograms of ducks or waterfowl also adorn other megalithic standing stones at Göbekli Tepe, and provides a physiological explanation of the temples' psychoacoustic effects.*



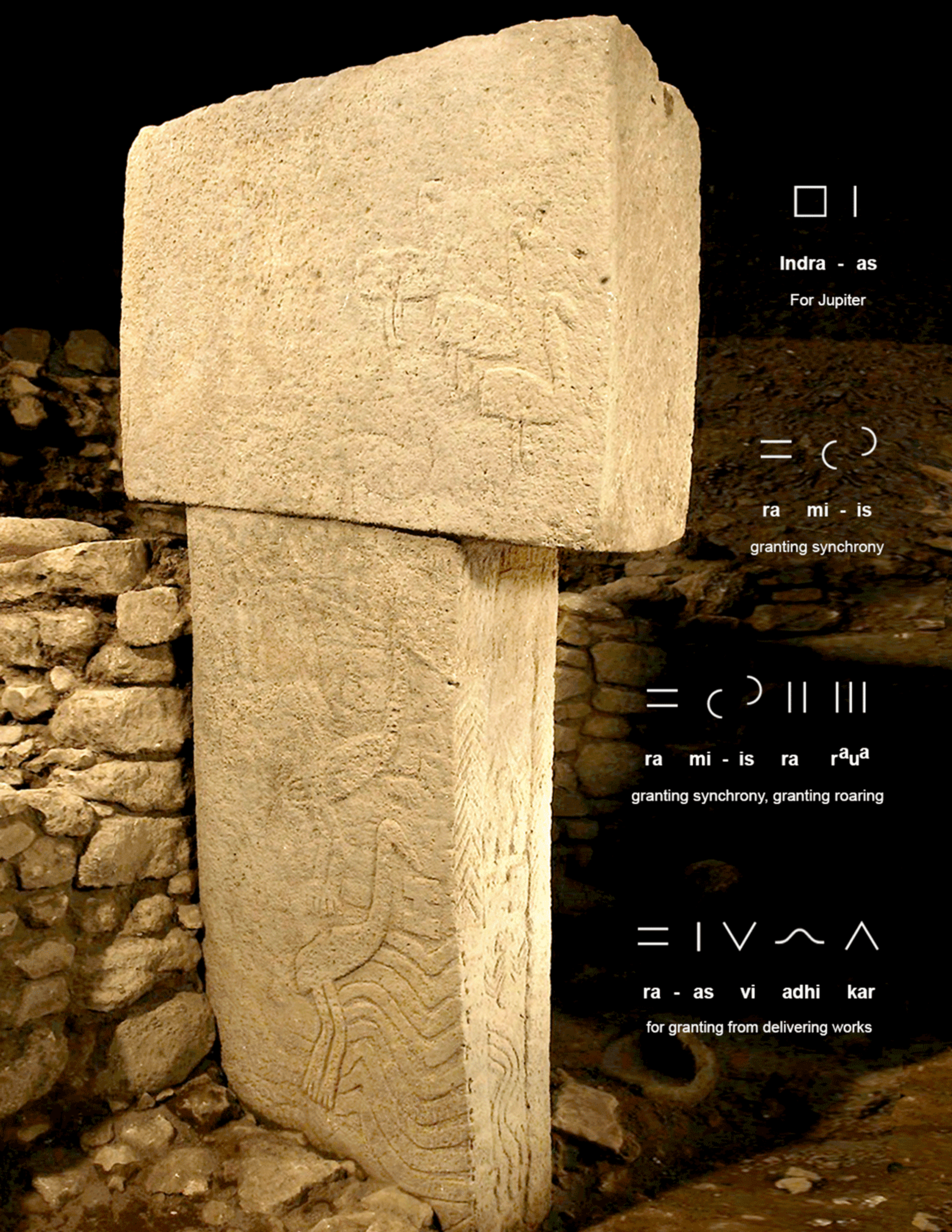
Granting synchrony, granting


as - ri^{S} ra adhi adhi
For dwindling granting delivering, delivering
ra - as ra - as ra - as ri^{S}
for granting..., for granting dwindling...

The lower part of the anthropomorphic standing stone displays a pictographic statement designed as hands, a belt and an animal-skin loincloth, together reading: *as-ris ra adhi adhi ra-as ra-as ra-as ris* , meaning "For dwindling granting delivering, delivering for granting..., for granting dwindling" (above).

A wall-supported megalith provides a lengthy set of pictographic texts covering multiple sides in vertical columns, designed with a well delineated square top signifying *Indra* , the planet Jupiter. The broad side of the megalith text reads from top to bottom as: *Indra-as ra mi-is ra raua ra-as vi adhi kar* , meaning "For Jupiter granting synchrony..., granting roaring, for granting from delivering works" (overleaf).

The narrow side of the megalith text provides hieroglyphs reading from top to bottom, down the central column: *Indra raua-as ra-as vi raua kar adhi kundalini* , meaning "Jupiter for roaring..., for granting from roaring works delivering Kundalini". The slightly recessed central glyph column is accompanied by a pair of flanking columns with repeating vertical lines of glyphs reading: *adhi as-adhi kar kar kar kar upama Indra* , meaning "Delivering, for delivering..., works, works... (of) the highest: Jupiter, Jupiter..." (overleaf).



□ |

Indra - as

For Jupiter

= ( )

ra mi - is

granting synchrony

= ( ) || |||

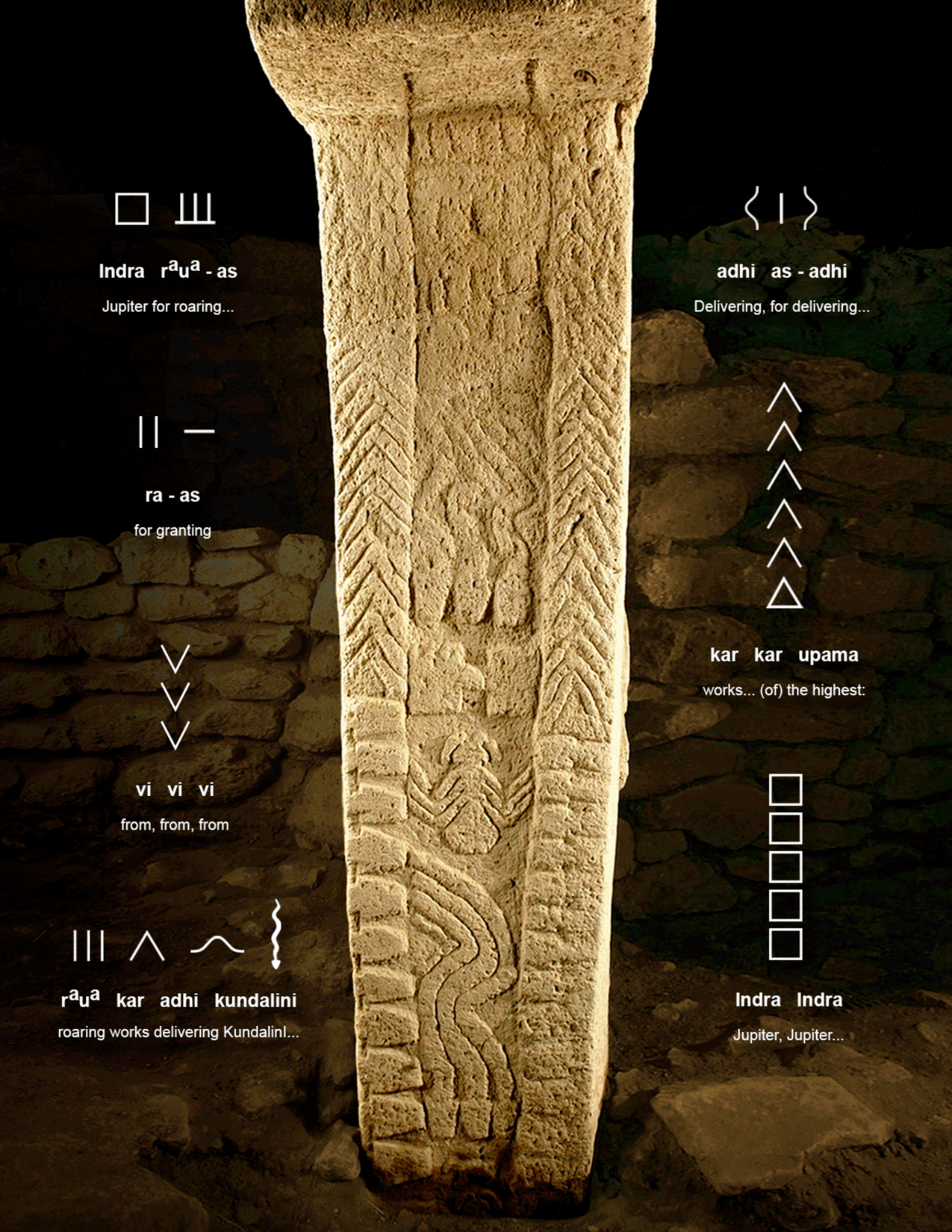
ra mi - is ra $r^{a}u^{a}$

granting synchrony, granting roaring

= | ∨ ∼ ∧

ra - as vi adhi kar

for granting from delivering works



Indra r^{a}u^{a} - as

Jupiter for roaring...

ra - as

for granting

vi vi vi

from, from, from

r^{a}u^{a} kar adhi kundalini

roaring works delivering Kundalini...

adhi as - adhi

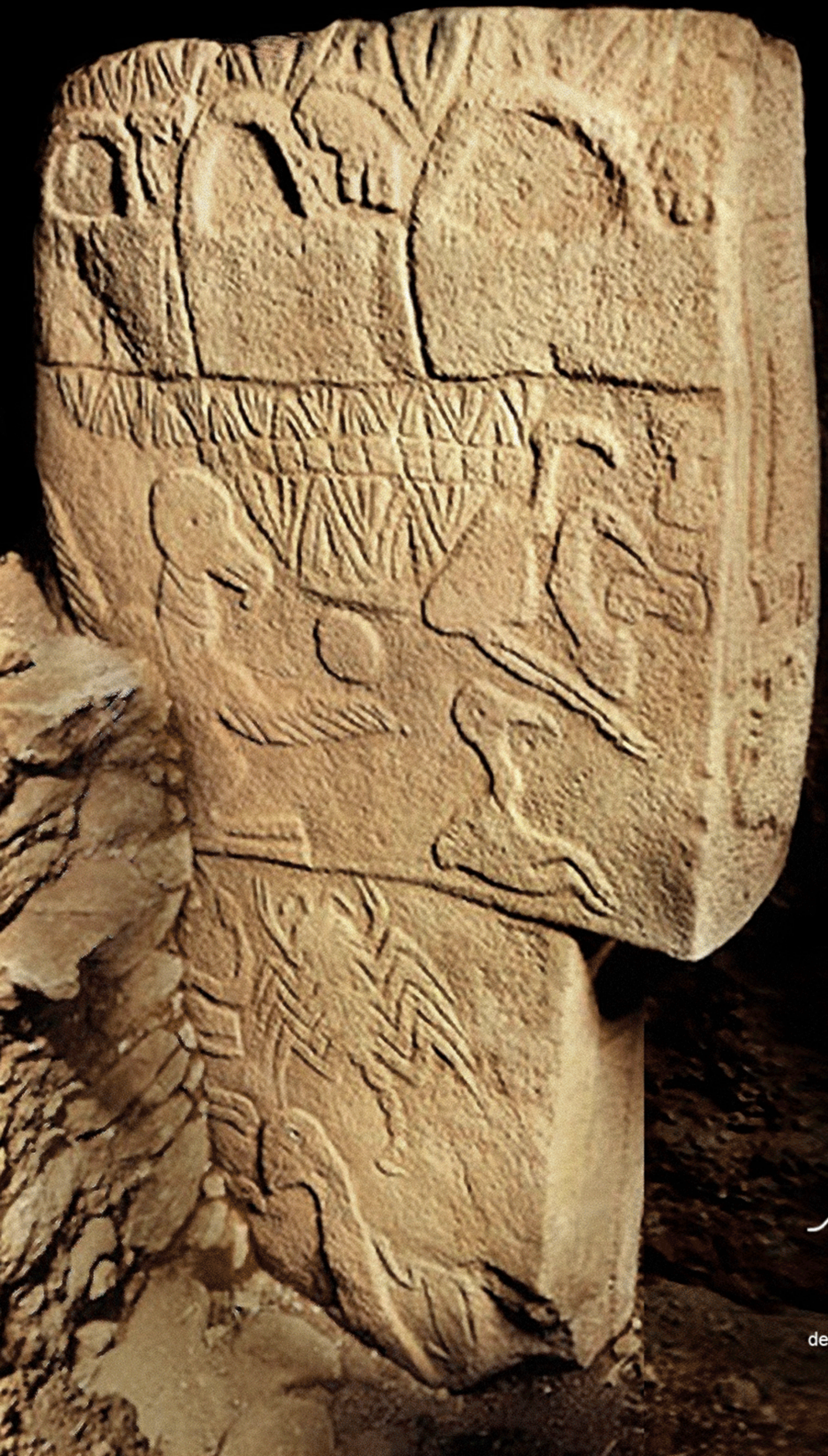
Delivering, for delivering...

kar kar upama

works... (of) the highest:

Indra Indra

Jupiter, Jupiter...



□ |

Indra - as

For Jupiter:

∧ || ∨ ||

kara vira

action of virility...

□ ⌒ ( )

Indra adhi mi - is

Jupiter delivering... synchrony

= ⌇ = |

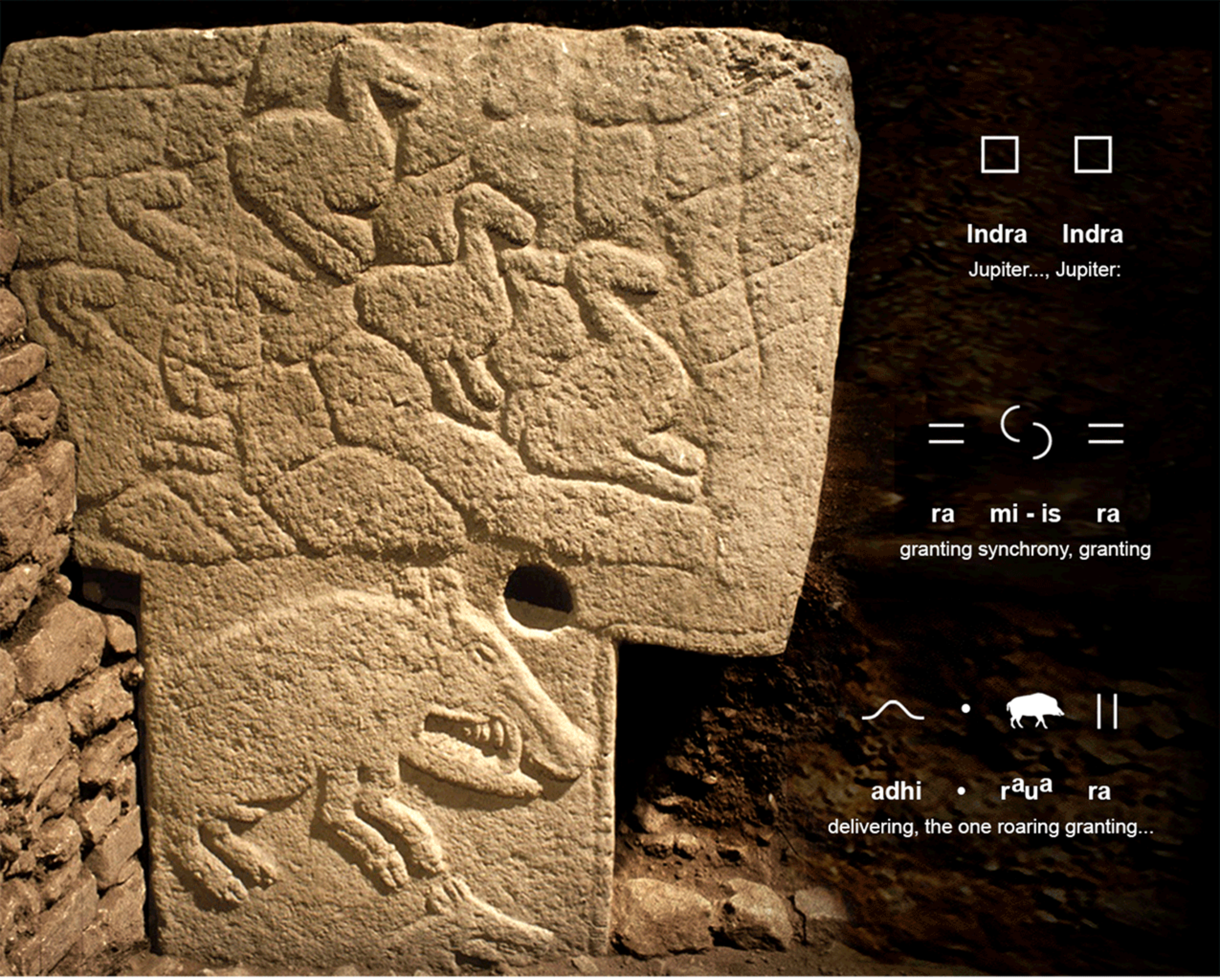
ra kundalini ra - as

granting Kundalini, for granting...

⌒ || ≣ | ✓

adhi ra ri^{S} - as aśu

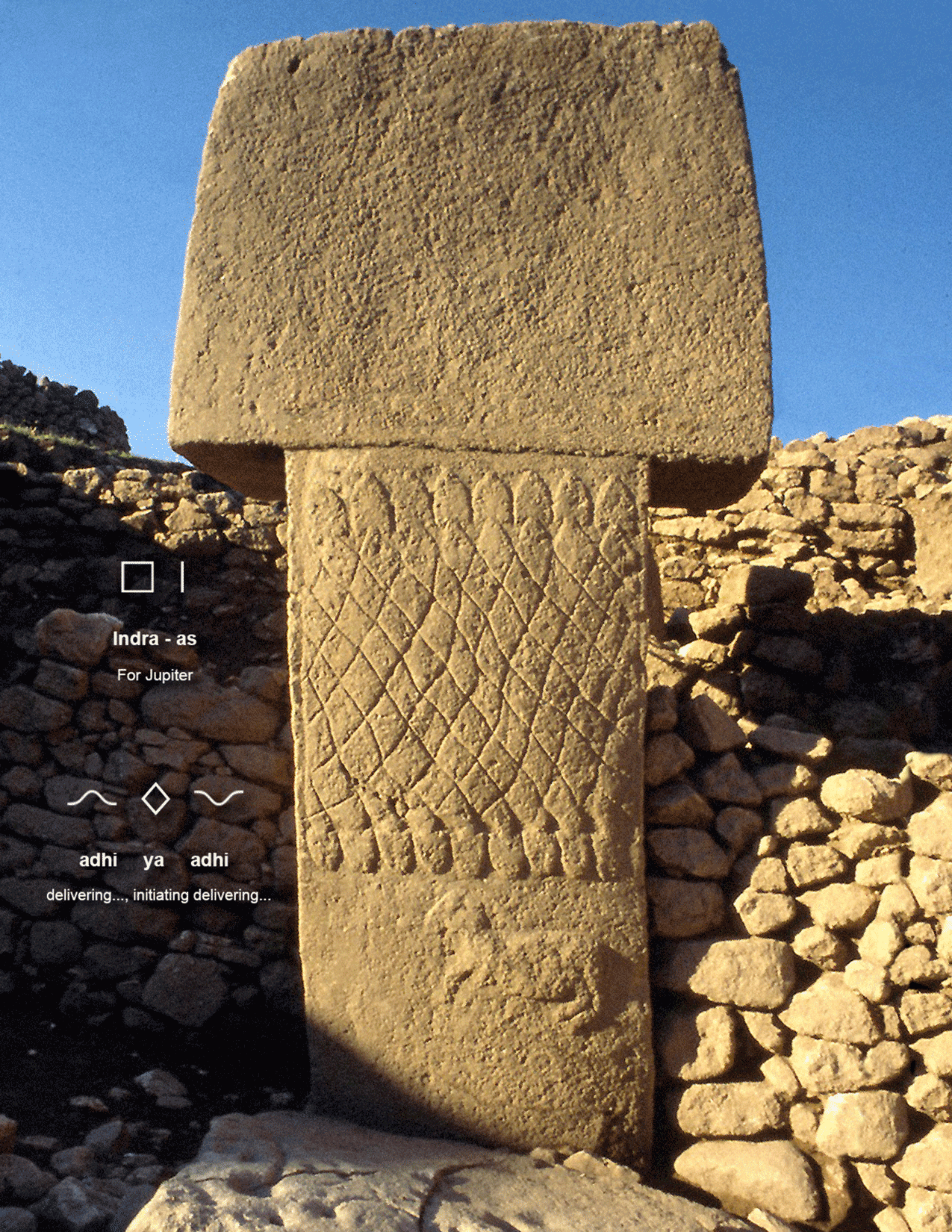
delivering granting for dwindling life...


Indra Indra
Jupiter..., Jupiter:
ra mi - is ra
granting synchrony, granting
adhi • raua ra
delivering, the one roaring granting...

Animal pictograms were carved in relief on the square format of the top of another megalith, along with squares in rows signifying *Indra*, with a scorpion pictogram with legs presenting the *asu* glyph for 'life' (opposite). The exposed glyph text provides an explanatory statement for beneficial effects on male reproductivity: *Indra-as kara vira Indra adhi mi-is ra kundalini ra-as adhi ra ris-as asu* , meaning "For Jupiter: action of virility..., Jupiter delivering... synchrony (of) Kundalini, for granting..., delivering granting for dwindling life..." *The rows of square blocks are linked by 'delivering' glyphs shaped as 3 arched standing waves in Fibonacci size ratio* (rediscovered and mathematically modeled by Cervenka et al., 2003).[8]

Comparable text adorns another megalith: *Indra Indra ra mi-is ra adhi • raua ra* , meaning "Jupiter..., Jupiter: granting synchrony, granting... delivering roaring granting..." (above). The snarling mouth of the boar pictogram reiterates the *raua* glyph for 'roaring' while the legs repeat the *ra* glyph for 'granting'.

One tall standing stone was adorned with a mesmerizing pattern of diamond-backed snake forms representing Kundalini serpents, embedded with glyphs reading: *Indra-as adhi ya adhi* , meaning "For Jupiter delivering..., initiating delivering..." (overleaf). Another standing megalith depicts aurochs, fox and bird pictograms with repeating sets of embedded glyph phrases providing the familiar votive statements: *as-adhi : ra-as kar ra raua kar • ra mi-is ra* , meaning "For delivering, the two... for granting... Works granting roaring... The one granting synchrony, granting" (overleaf).

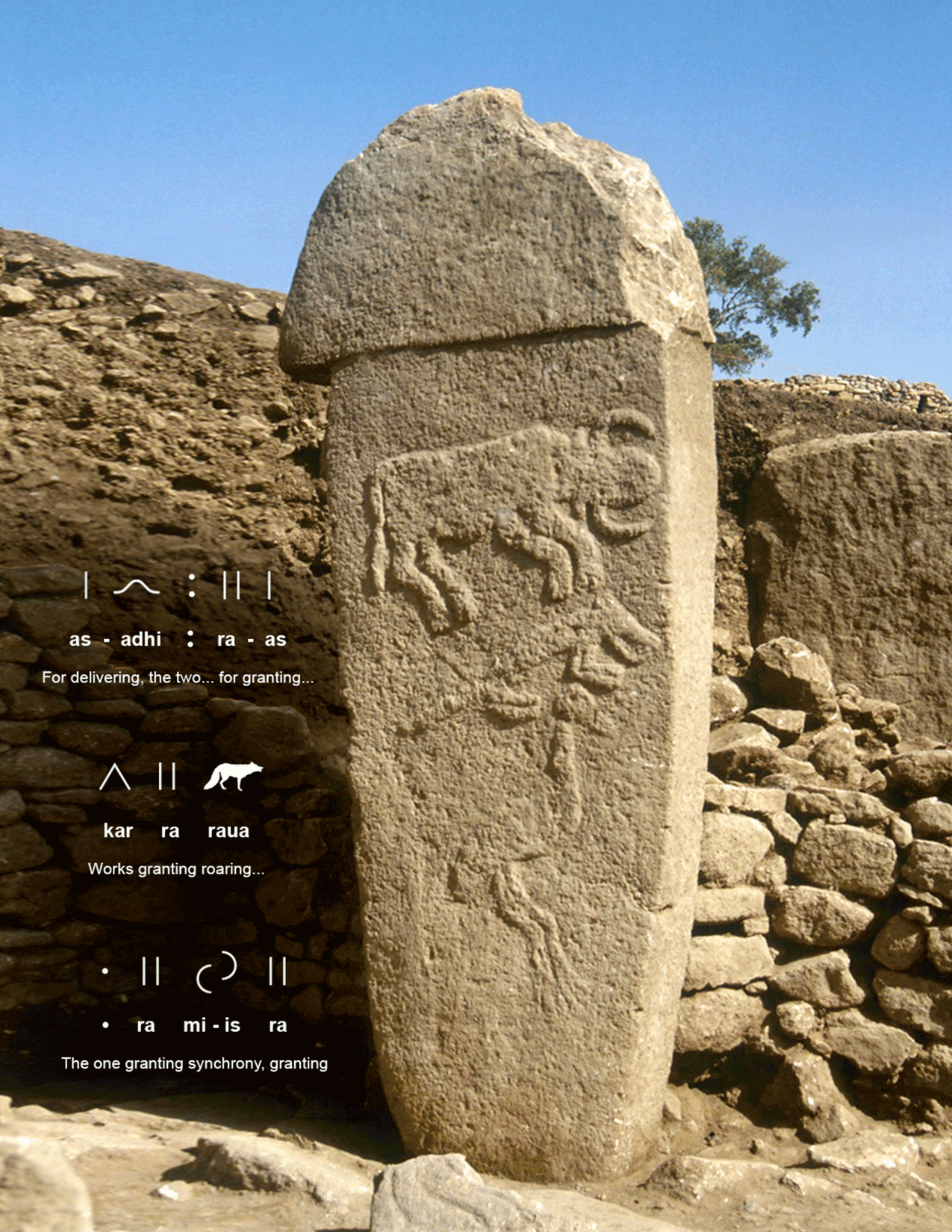


Indra - as

For Jupiter

adhi ya adhi

delivering..., initiating delivering...



| ⌒ : || |

as - adhi : ra - as

For delivering, the two... for granting...

⋀ ||

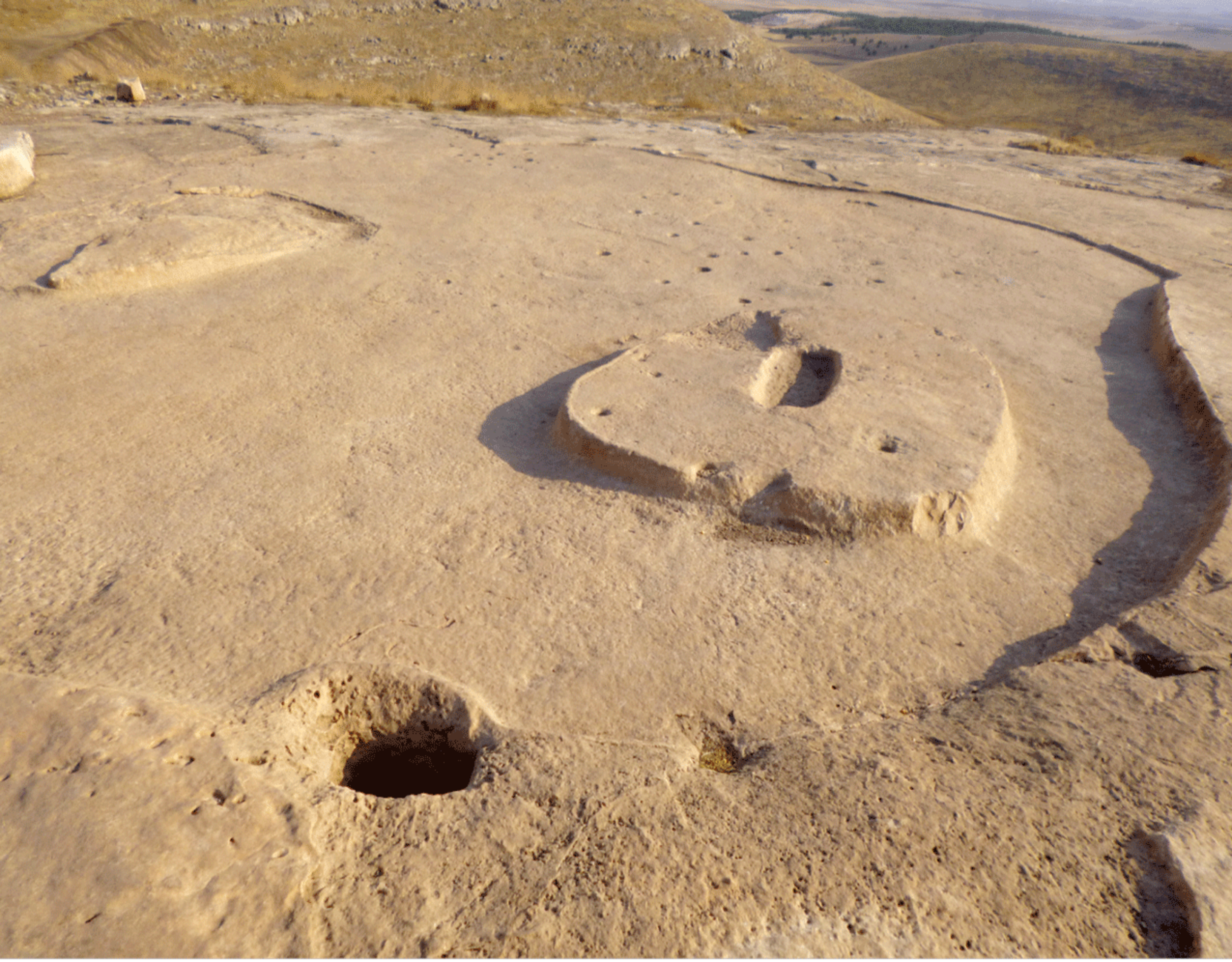
kar ra raua

Works granting roaring...

• || ᑕᑐ ||

• ra mi - is ra

The one granting synchrony, granting

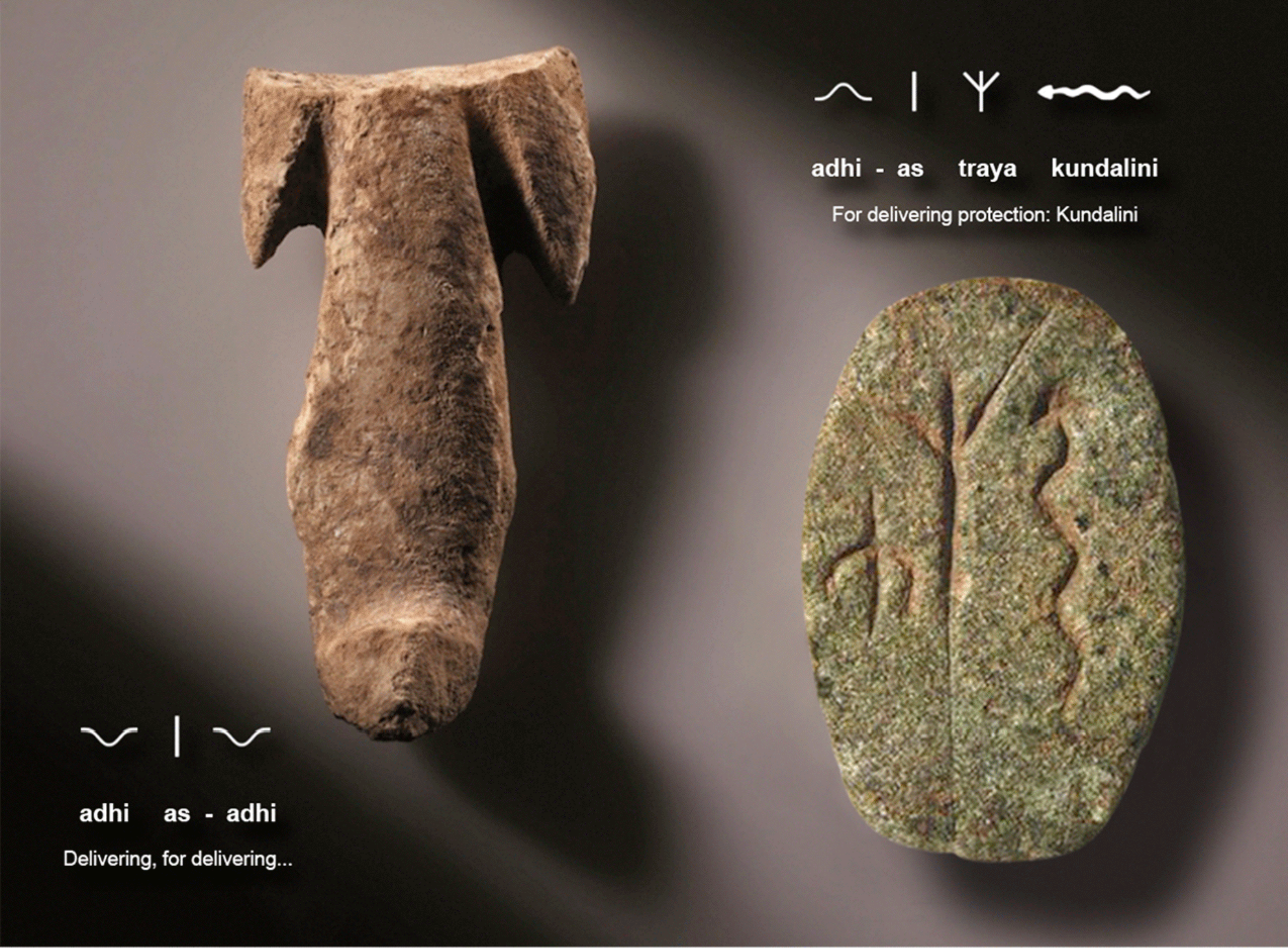


The broad hilltop complex of Göbekli Tepe presents large areas of well-preserved geopolymer limestone cement floors that, along with the dozens of 'T'-shaped megaliths themselves, have been mistaken by onsite archeologists for natural bedrock carved smooth. Paleolithic knowledge of geopolymer chemistry has been clearly demonstrated at the Visoko pyramids and can be easily ascertained at Göbekli Tepe.

In fact, large man-made cement pads were poured and used for advanced psychoacoustic purposes that have not yet been discerned by modern investigators at Göbekli Tepe. The platforms' smooth surfaces were artificially produced for barefoot contact with sacred piezoelectric stone that transduces infrasound into a localized electromagnetic field for human benefit. The piezoelectric geopolymer platform was laid out with a specific plan delineating footpaths, curbs and elevated areas around several permanent features including what appear to be large postholes and oblong slots for securing the bases of megaliths (above).

The function of large cupules has eluded researchers for many years, and cannot simply be grinding holes since they are found in great numbers marking vertical wall surfaces as well as horizontal surfaces. This conundrum can now be definitively put to rest by accurate cross-referencing of Paleo-Sanskrit texts that provide direct statements from the builders themselves as to the purpose of the extensive temple complex.

Cupule marks are the result of repeated strikes by hammerstones against the rockface. Studies replicating the process with comparable materials confirm many thousands of hammerstone strikes were made in the formation of each large cupule[9], *generating electricity as the mechanical energy also becomes transduced.*


adhi - as traya kundalini
For delivering protection: Kundalini
adhi as - adhi
Delivering, for delivering...

Small sandstone artifacts unearthed at Göbekli Tepe include both masculine and feminine fertility symbols that contain embedded language forms not yet recognized. The most anatomically explicit and culturally identifiable representation found at the megalithic ring-walled temple is a symbolic Sanskrit lingam, with the testicles rendered in a flattened format to give the basic glyph phrase in profile view: *adhi-as-adhi* , meaning "Delivering, for delivering" (above, left).

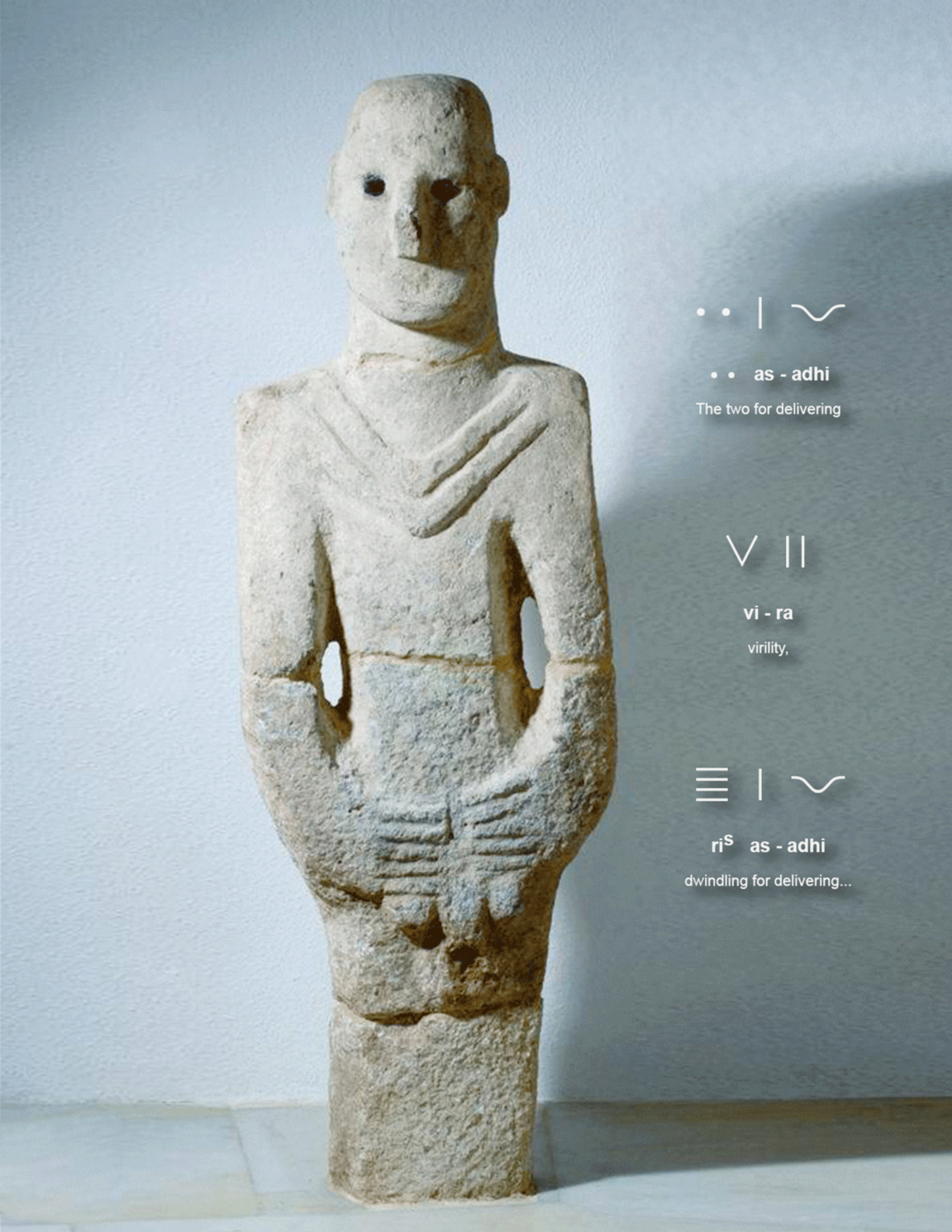
A small stone tablet recovered during excavations presents glyphs praising the beneficial effects of electro-acoustic Kundalini meditation practices undertaken at the open clustered temples of Göbekli Tepe, reading: *adhi-as traya kundalini* , meaning "For delivering, protection: Kundalini" (above, right). This little tablet offers the simplest explanatory statement as to the sophisticated electro-acoustic functions of the piezoelectric temples, which once roared with the reverberations of Jupiter as focused by the Great Pyramid.

Such clear glyphs carved into this stone artifact surely deserve significant attention from archeologists and epigraphers, yet it is becoming clear that such artifacts are being purposely ignored by Turkish government officials and mass media services because they prove the site's Sanskrit cultural origin. *Tight control of academic circles and public statements on Paleolithic sites relates to suppression of pyramid technologies.*

A smaller-than-life-size sandstone sculpture of a bald head was recovered at Göbekli Tepe, with only basic facial features (opposite). The electrical movement of energy experienced by adepts during Kundalini meditation under the influence of focused infrasound at megalithic sites is represented by the *kundalini* snake glyph. The top of the round head shows the serpent glyph rising to the crown chakra, offering the simple glyph statement: *adhi kundalini* , meaning "Delivering Kundalini."

adhi kundalini

Delivering Kundalini



• • | ∽

• • as - adhi

The two for delivering

∨ ||

vi - ra

virility,

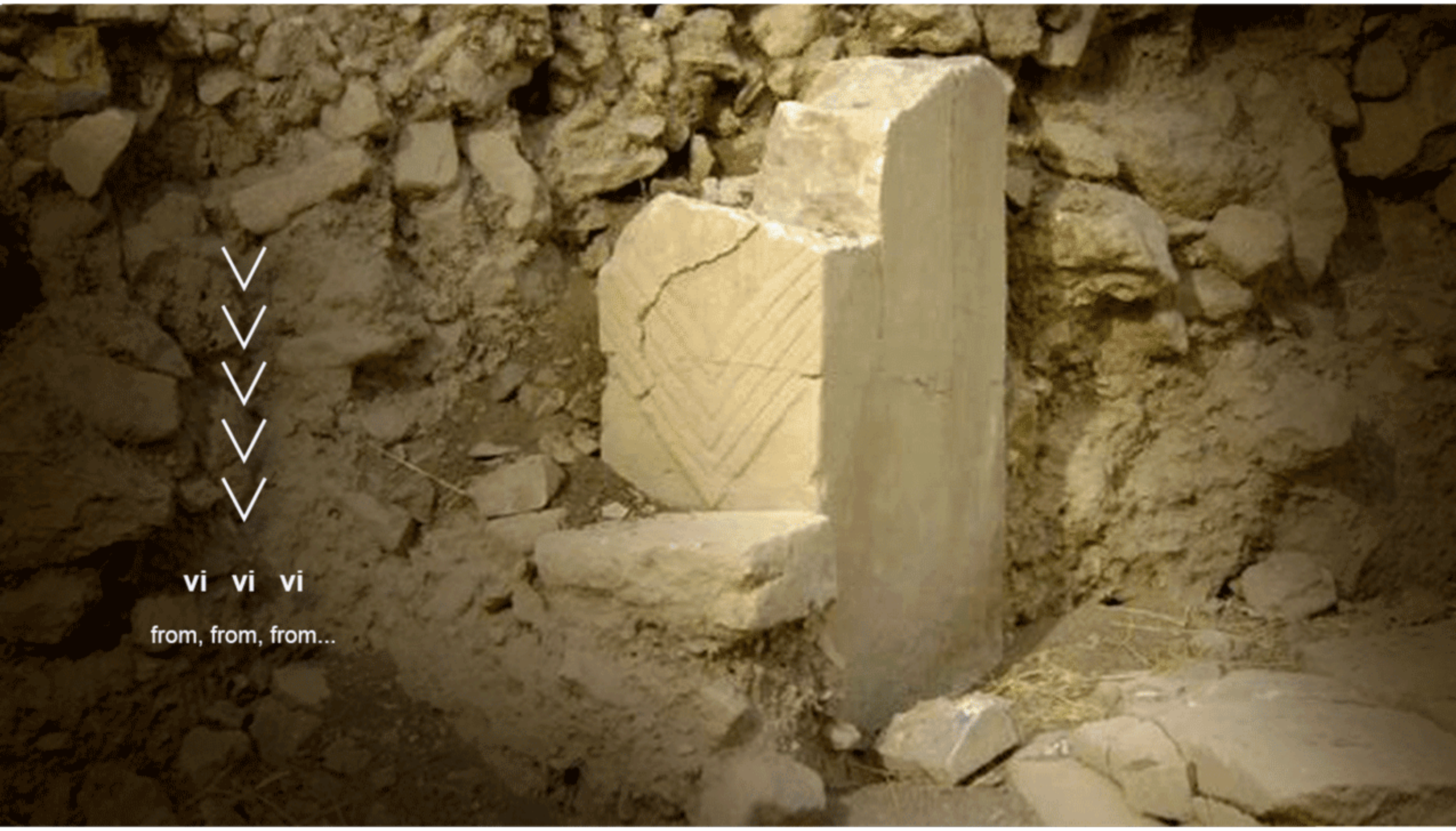
≣ | ∽

ri^{s} as - adhi

dwindling for delivering...

The subject of male fertility is addressed in another hieroglyphic passage embedded in the roughly sculpted forms of a male figure, cast in geopolymer limestone, that terminates in a simple post that was set into the ground. The glyphs read vertically, starting at the head: • • *as-adhi vira ris adhi-as* , meaning "The two for delivering virility, dwindling for delivering..." (opposite).

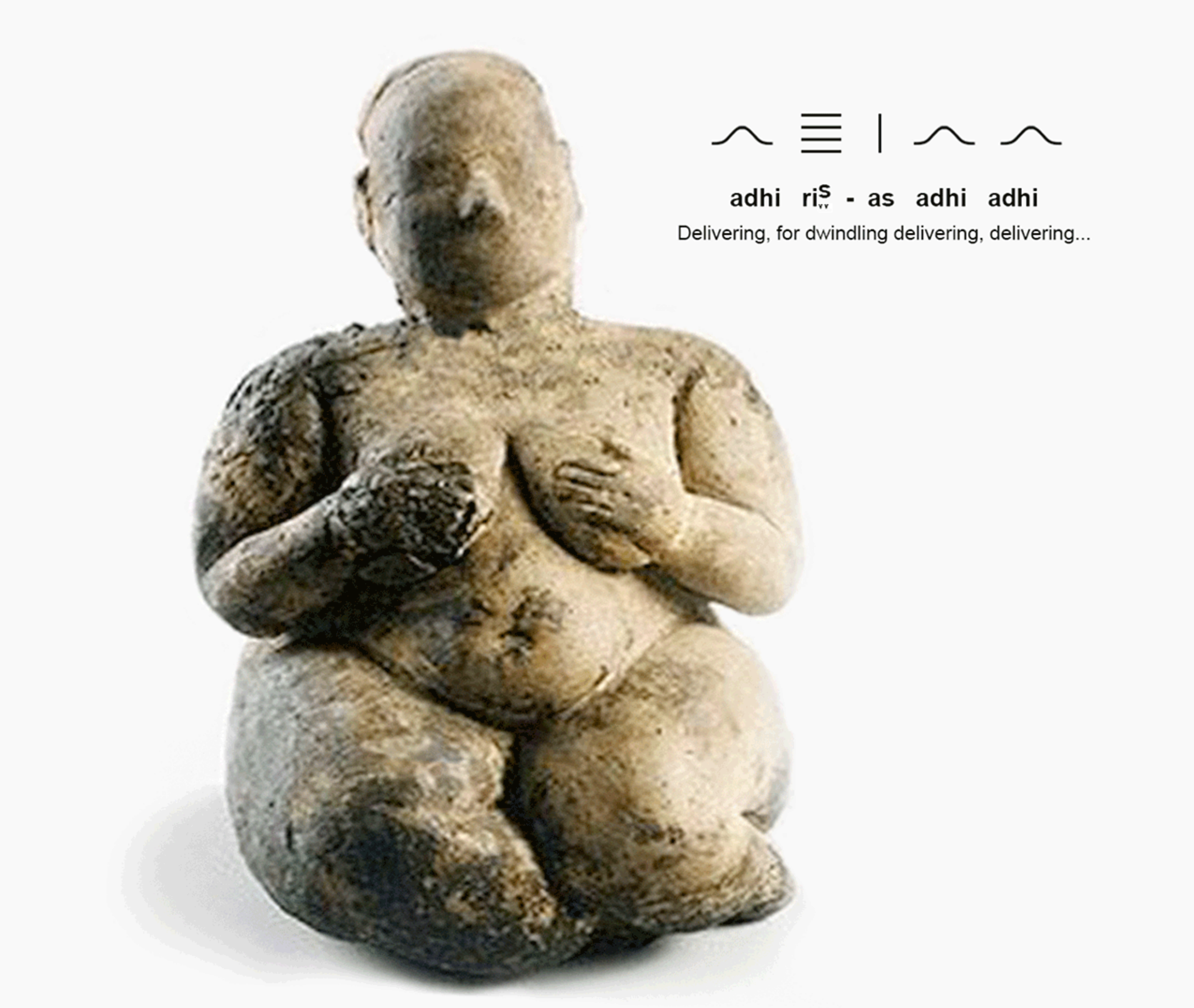
Clear and consistent cultural links to the Vedic practices of barefoot bioelectrification[10] and hands-on qi healing that have been well preserved in Asia,[11] but reflect the advanced heritage of a Paleo-Sanskrit motherculture that remains at the root of all spiritual practices worldwide. Hundreds of simple animal pictograms were discovered deep within the Paleolithic caves of Lascaux, Chauvet and dozens of others in present-day France, all constructed using the same geopolymer stone reconstitution techniques.



Ongoing excavations at the clustered temple sites of Göbekli Tepe are in the process of uncovering dozens of other hieroglyphic pictogram texts inscribed in low relief that are now only partially visible. One such example of partially buried passages of glyph text is found on a fragmented base portion of a standing megalith that reads: *vi vi vi vi vi* , meaning "from, from..." (above). The rest of the pictograms will likely be revealed in the coming months and years as the site yields relics from the deepest levels.

While most archaeologists persist with the misinformation that Göbekli Tepe has no cultural affiliations with other sites around the world, unmistakable evidence of geopolymer stone casting techniques and psychoacoustic architectural styles reveal especially close cultural links to several major ancient sites in the Mediterranean region, especially those open-air enclosures of the Islands of Malta and even more closely matched by temples of the Balearic Islands situated off the coast of present-day Spain.

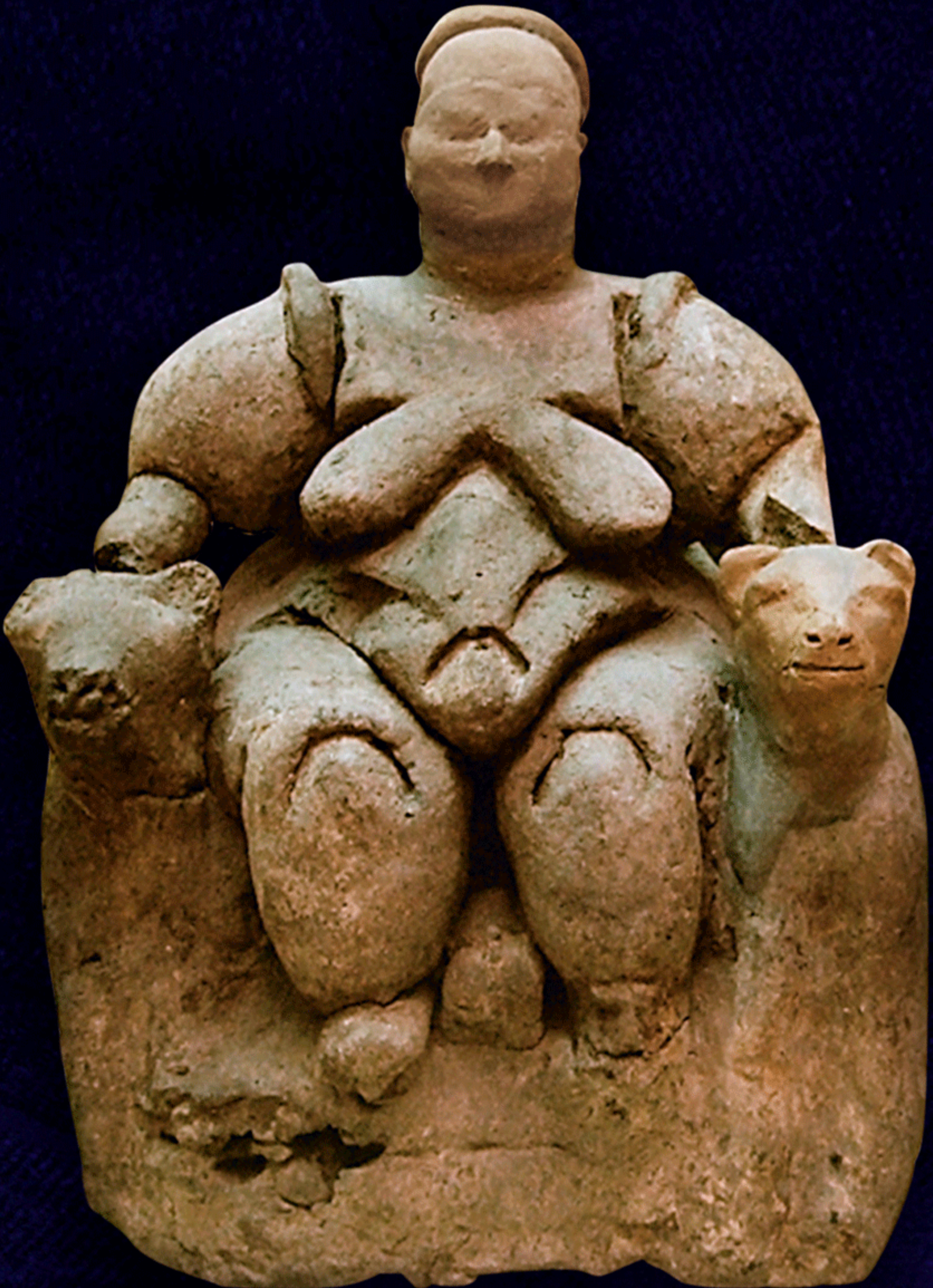
Torralba Den Salord temple on the Island of Menorca (40.00°N 3.85°W) displays a remarkable likeness to the ringed enclosures and standing megaliths of Göbekli Tepe, and also presents the highly selective geoposition[12] for infrasound alignment by its exact resonant location along the 40th northern latitude. The shared language and technologies confirm these sites are all components of a resonant global oscillator.



The matriarchal society that prospered throughout Anatolia produced the same symbolic sculptural representations of rotund Goddess figurines known from the megalithic sites of the Mediterranean Islands. Depicting the same voluptuous fertility features displayed by the Venus figurines of Paleolithic Europe, an ~8,000-year-old fertility Goddess figurine excavated at Çatal Hüyük presents embedded glyphs reading: *adhi ris-as adhi adhi*, meaning "Delivering, for dwindling delivering, delivering..." (above).

A very similar ceramic fertility Goddess figurine on a throne discovered at Çatal Hüyük displays even more explicit glyph patterns embedded in folds of skin. Lines around the plump belly and knees provide *adhi* glyphs for 'delivering', while armbands and a headband repeat the same glyph. Animal heads and the shape of the throne add glyphs to the full phrase, which reads: *adhi adhi : as sam* , meaning "Delivering, delivering..., for the two for the universal..." (opposite).

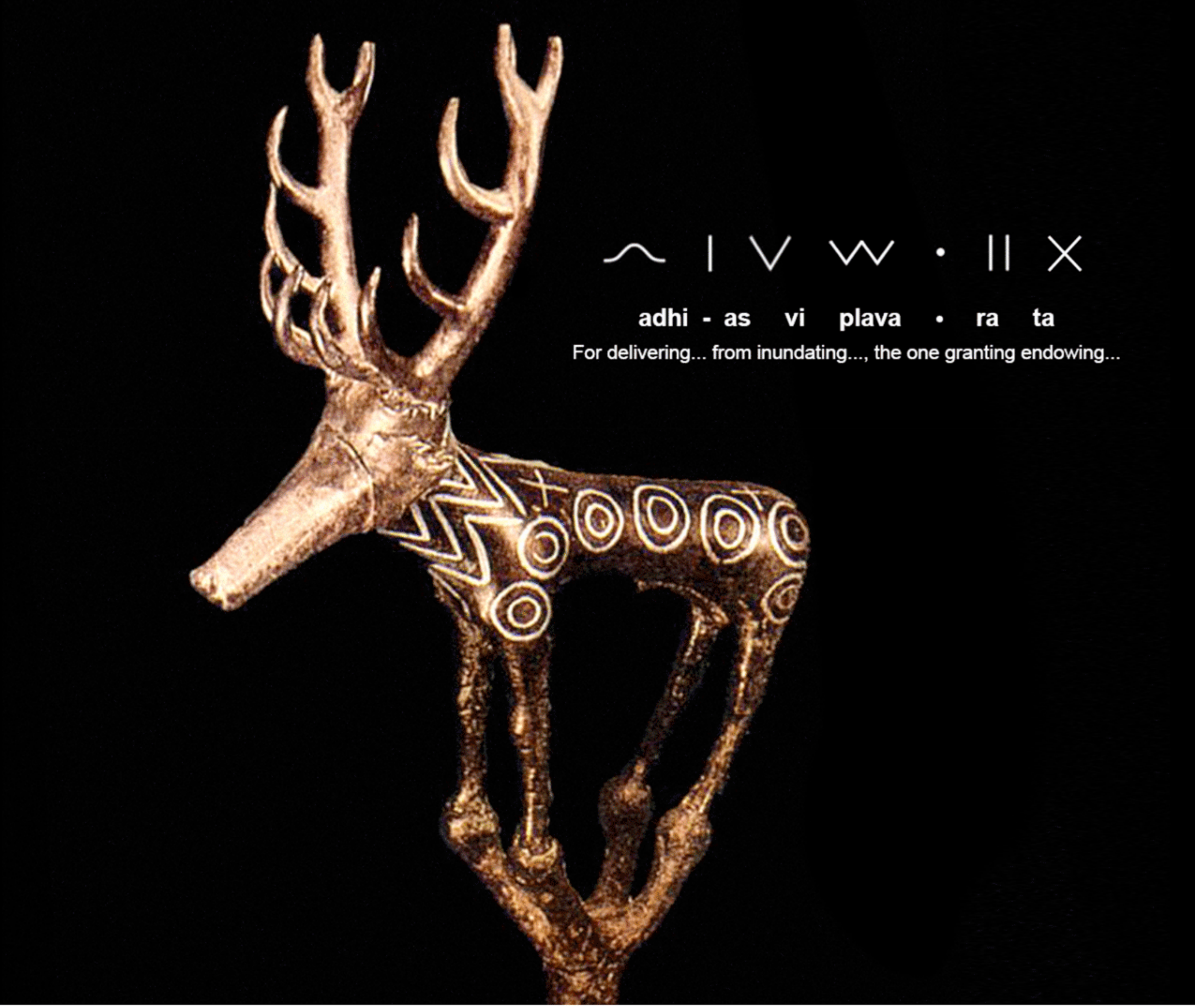
In the clear context provided by the great wealth of other Paleo-Sanskrit texts on artifacts from all regions the world, the repeating votive phrase embedded in the ample folds of fertility Goddesses certainly refers to the diminishing delivering of infrasound resonance from the divine pair, Jupiter and the Sun, gradually reducing the intensity of benevolent vital forces imparting consciousness to all terrestrial life-forms.



⌒ ⌒ ⌒ • • — ⊔

adhi adhi adhi • • as - śa^{m}

Delivering, delivering, delivering, the two for the universal...



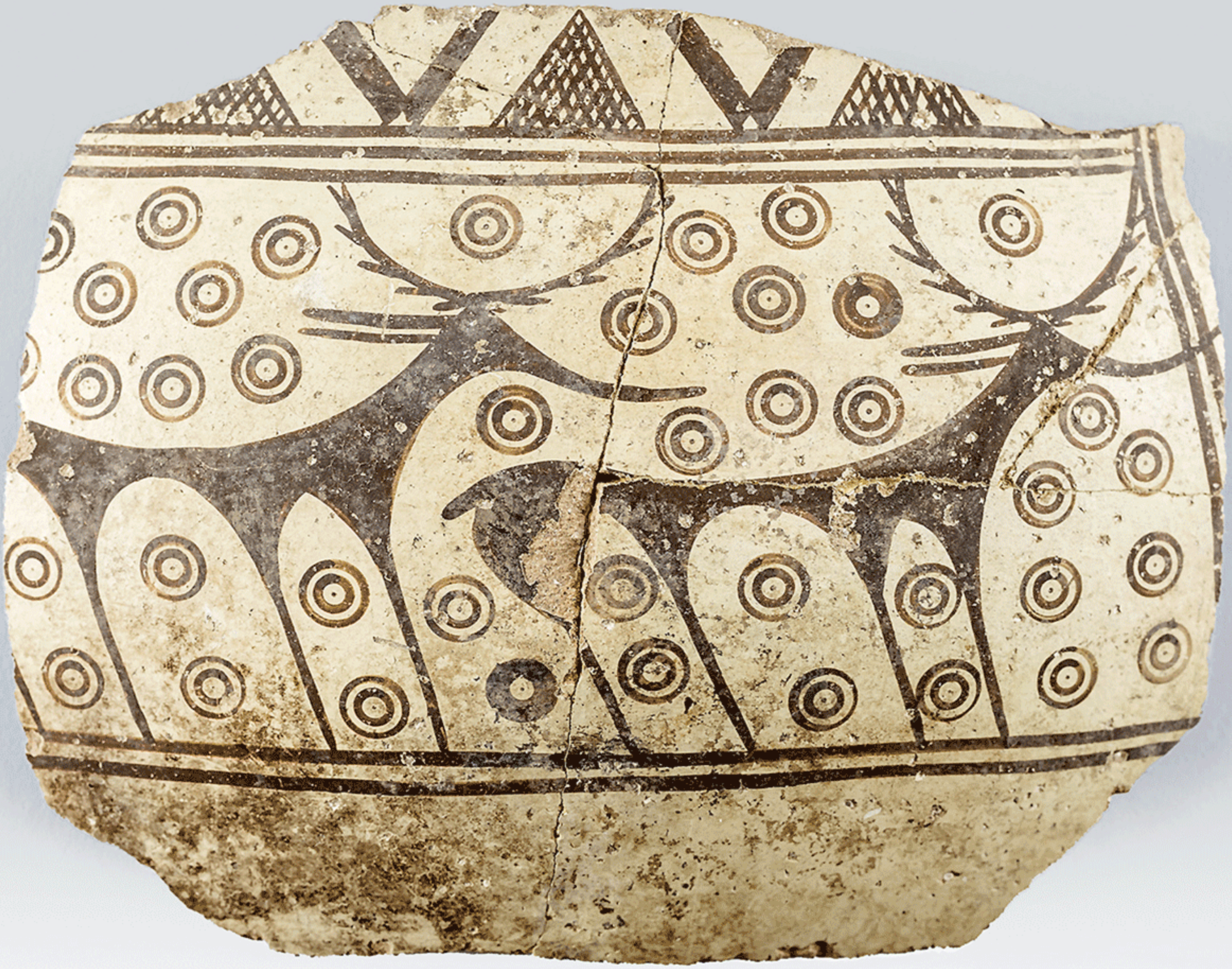
adhi - as vi plava • ra ta

For delivering... from inundating..., the one granting endowing...

The diverse groups of animal sculptures and pictograms rendered at Göbekli Tepe are reflected in the artworks of descendant cultures throughout Anatolia, most famous of which being the roaring lions of the Hittite and Assyrian cultural phases. Paleo-Sanskrit hieroglyphic inscriptions were marked on many small animal figurines recovered during excavations at the ancient habitation site of Hacilar, also located along the same resonant bands that traverse the country of present-day Turkey.

A small votive bronze sculpture in the form of an elk emphasizes the large horns reiterating the *adhi-as* ligature shown with further inscribed geometric glyphs, altogether reading: *adhi-as vi plava • ra ta*, meaning "For delivering... from inundating..., the one granting endowing..." (above). This inscribed bronzework may have been mounted onto a ceremonial scepter or staff, often carried by adepts within temples and pyramid chambers as special conductors of ground currents transduced within the piezoelectric stone.

Very similar elk pictograms with arching horns accompanied by the same glyph phrases repeating 'the one granting endowing' were painted on ceramics by many generations of Neolithic artists throughout Anatolia. The clearest examples preserved in museum collections in Turkey include reassembled pot sherds from the ~2,800 year-old habitation site of Alishar Hüyük, presenting sophisticated hieroglyphic statements in the same Paleo-Sanskrit votive passages now identified in every other inhabited region of the world.



V △ ∧ ◇ ◇ ☰ • = ⌒ =

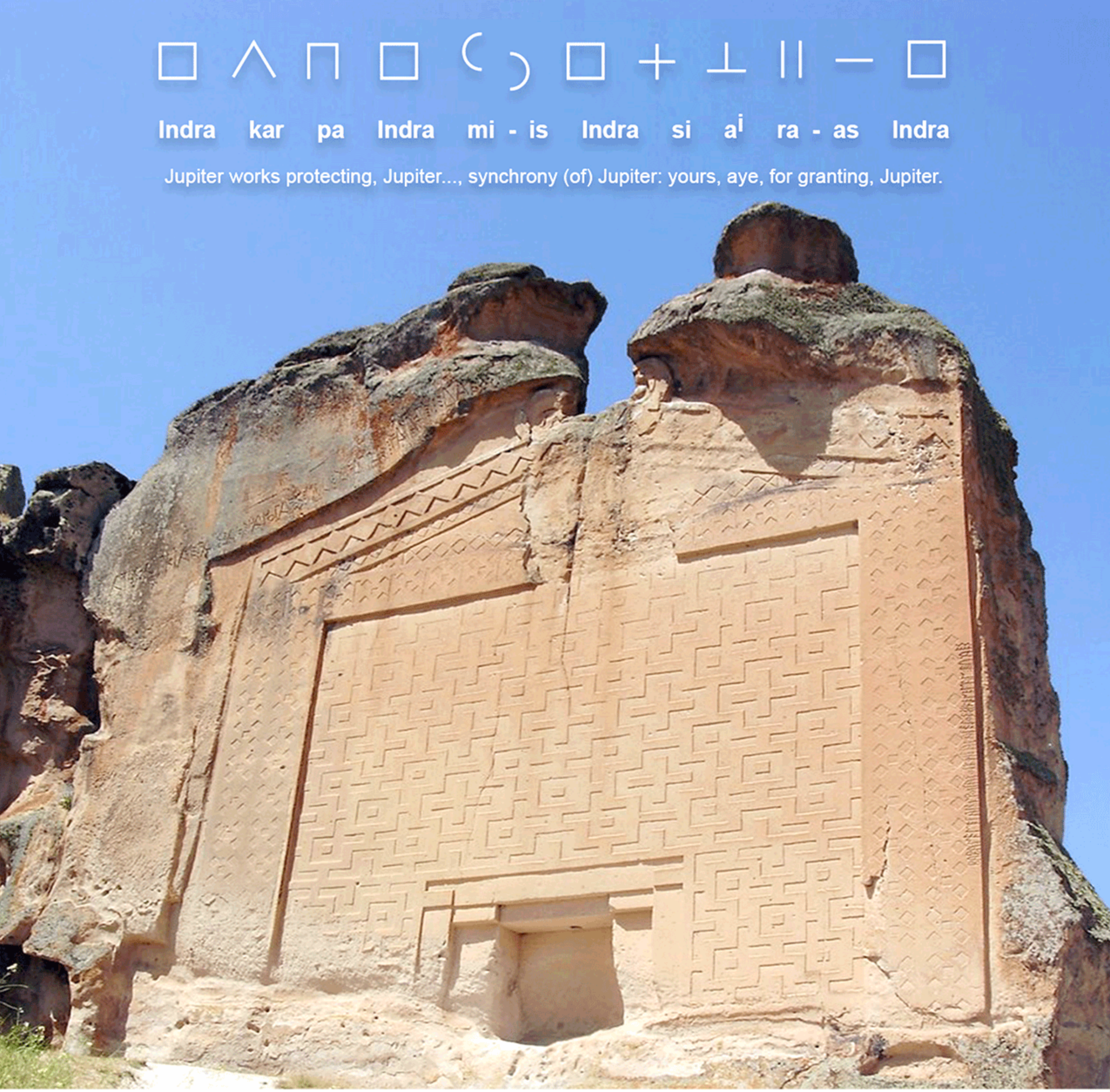
vi upama kar ya ya $\mathbf{r^{a}u^{a}}$ **• ra adhi ra**

From the highest, works, works... initiating roaring..., the one granting, delivering granting...

A beautiful pot fragment from Alishar Hüyük was delicately painted with rows of repeating glyph patterns offering the full statement referencing the Great Pyramid and Jupiter: *vi upama kar ya ya raua • ra adhi ra* , meaning "From the highest, works initiating roaring..., the one granting, delivering granting..." (above).

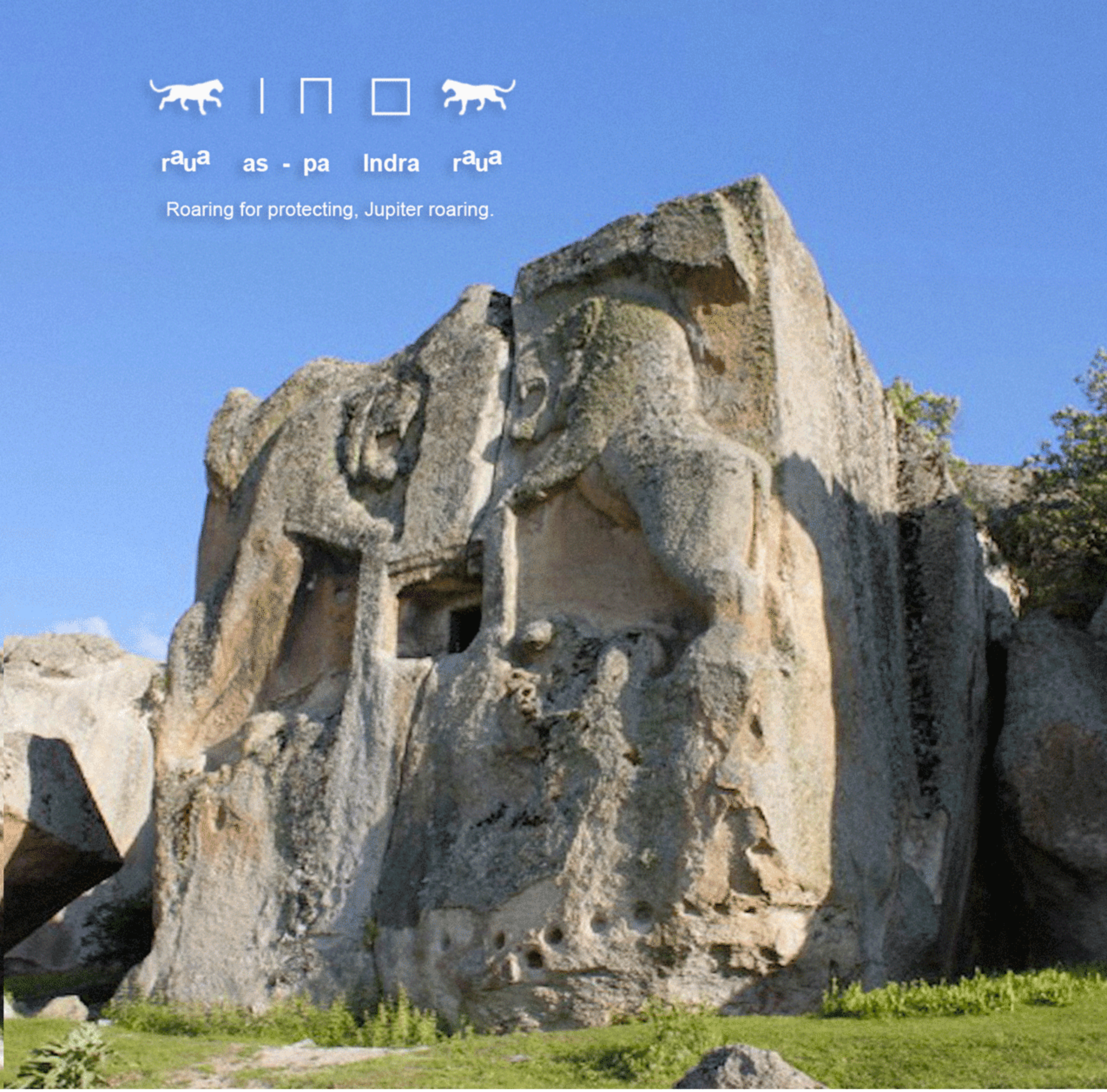
Ancient psychoacoustic and linguistic traditions of megalithic cultures in modern-day Turkey and Ecuador expressed identical statements. The well defined pictographic format of this Neolithic Anatolian pot design, divided into separate frames by double or triple outlines that form glyphs, closely replicates the design format of Paleolithic pot sherds uncovered at the Hummingbird Pyramid in La Maná, Ecuador.

One of the predominant modern religions, Islam, was founded at the holy shrine of Mecca, in present-day Saudi Arabia, where the sacred Kaaba stone is enclosed in a cubical stone temple*, reflecting the square Paleolithic Indra glyph.* Mass circumambulation of the Kaaba stone undertaken by pilgrims from around the world exactly replicates electron paths focused by standing waves at the sacred site of Mecca. The cube and square format for sacred monumental structures is seen at many other sites.


Indra kar pa Indra mi - is Indra si a^i ra - as Indra
Jupiter works protecting, Jupiter..., synchrony (of) Jupiter: yours, aye, for granting, Jupiter.

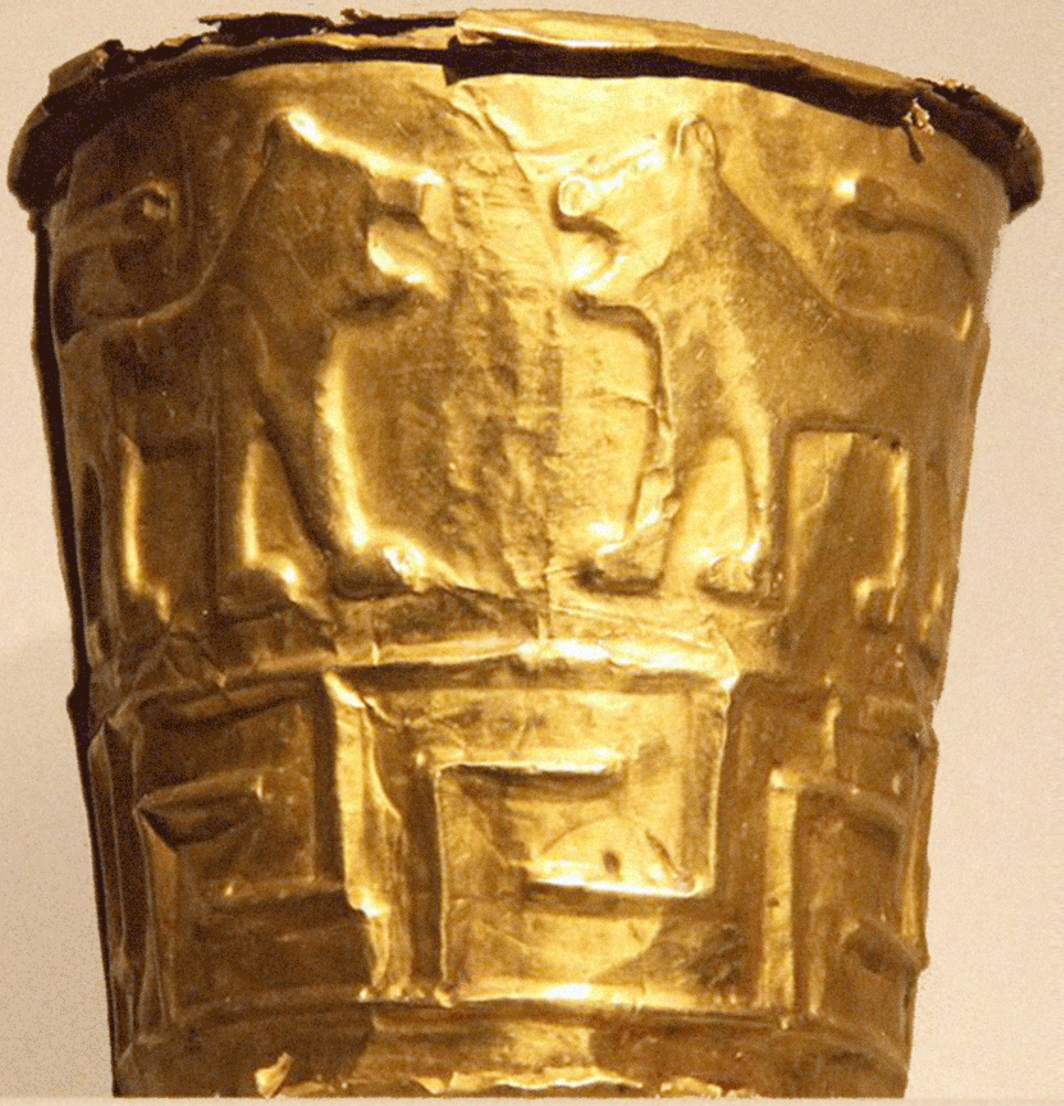
Impressive ancient monumental stonework preserved in the Phrygian Valley of present-day Turkey, includes sites that must certainly predate the Phrygian culture by millennia, belonging to the Paleolithic ancestral culture of Atlantis. A cliff formation of volcanic tuff was geometrically reworked on a massive scale, located right next to a giant tuff outcropping penetrated by a series of interconnecting chambers with stairwells that open onto high verandas, known as the Midas Monument (above).

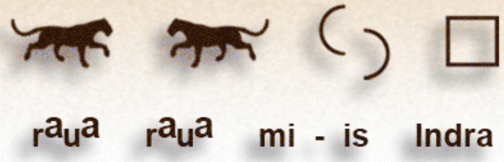
At ~60' in height, this mesmerizing Phrygian wall façade was given a bold square format with interwoven hieroglyphic texts rendered symmetrically in low relief and framing the recessed portal niche, reading: *Indra kar pa Indra mi-is Indra si ai ra-as Indra* , meaning "Jupiter: works protecting, Jupiter..., synchrony (of) Jupiter: yours... aye, for granting, Jupiter." (above).



Another square portal feature with a huge relief of a facing pair of roaring lionesses was cut into a giant cubical façade created from the natural volcanic tuff bedrock. This hewn rock wall and chamber may predate the Phrygian culture. The general roughness of the treatment of the large cubical form and the lioness reliefs, with their forepaws placed above the entry to a small cubical inner chamber, have been rendered in a style very reminiscent of the lioness reliefs on the standing megaliths of Göbekli Tepe.

The cube form reiterates the *Indra* glyph, while the wall reliefs and square portal format offer the phrase: *raua as-pa Indra raua*, meaning "Roaring for protecting, Jupiter roaring." (above). The line of cupule marks on the base of the cube signifies 'the one, the one...' and were purposefully produced by synchronized hammerstone strikes during temple ceremonies generating loud infrasound and electromagnetic fields.



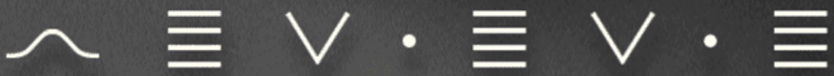


Roaring, roaring synchrony (of) Jupiter...

The paired roaring lionesses ligature was also expressed in the design of golden drinking vessels made for later Hittite rulers, with one beautifully conserved example reading: *raua raua mi-is Indra mi-is Indra* , meaning "Roaring, roaring synchrony (of) Jupiter, synchrony (of) Jupiter..." (above).

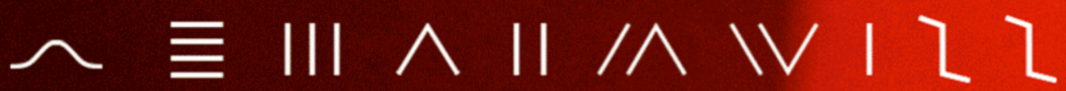
Large gold water jugs for sacred Soma elixirs were formed with arched spouts signifying the *adhi* glyph for 'delivering', and painstakingly hammered into concentric shapes. One jug reads: *adhi ris vi • ris vi • ris*, meaning "Delivering dwindling, from the one dwindling, from the one dwindling...." (opposite). Another Hittite gold water purification jug reads: *adhi ris raua kar ra kar-as as-vin as-asu-asu* , meaning "Delivering dwindling roaring works..., granting workings... (of) the two for life-life..." (overleaf).

The deep Paleolithic origin of Anatolian scripts is reflected in their skillful use of high Vedic technology, as exemplified at Göbekli Tepe, where massive piezoelectric geopolymer stone structures focus the dwindling vital force of infrasound resonance from the two granting divinities: Jupiter and the Sun.



adhi ri^{S} vi • ri^{S} vi • ri^{S}

Delivering dwindling, from the one dwindling, from the one dwindling...



adhi ri^{s} r^{a}u^{a} kar ra kar - as aś - vi^{n} as - aśu - aśu

Delivering dwindling roaring works..., granting workings... (of) the two for life - life...

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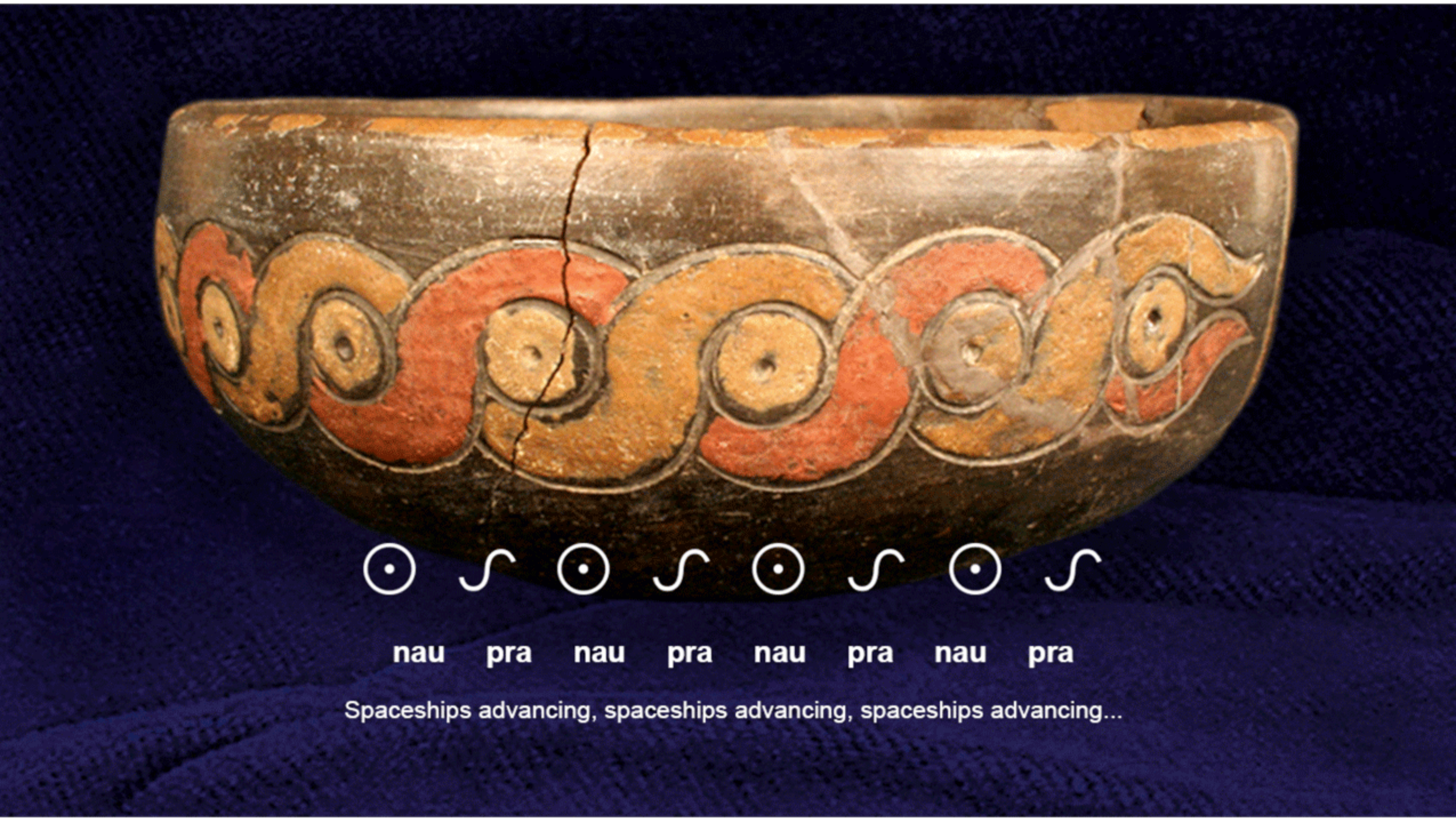
8

Tiwanaku Texts

Tiwanaku Texts

Our modern comprehension of the highly advanced technological means possessed by ancient human civilizations emerges from the rapid scientific progress that has revolutionized our daily way of life. Electrical engineering for artificial illumination technologies using filaments, bulbs, fixtures, batteries and cables were well known to ancient civilizations, and used exclusively within piezoelectric stone pyramids and temples.

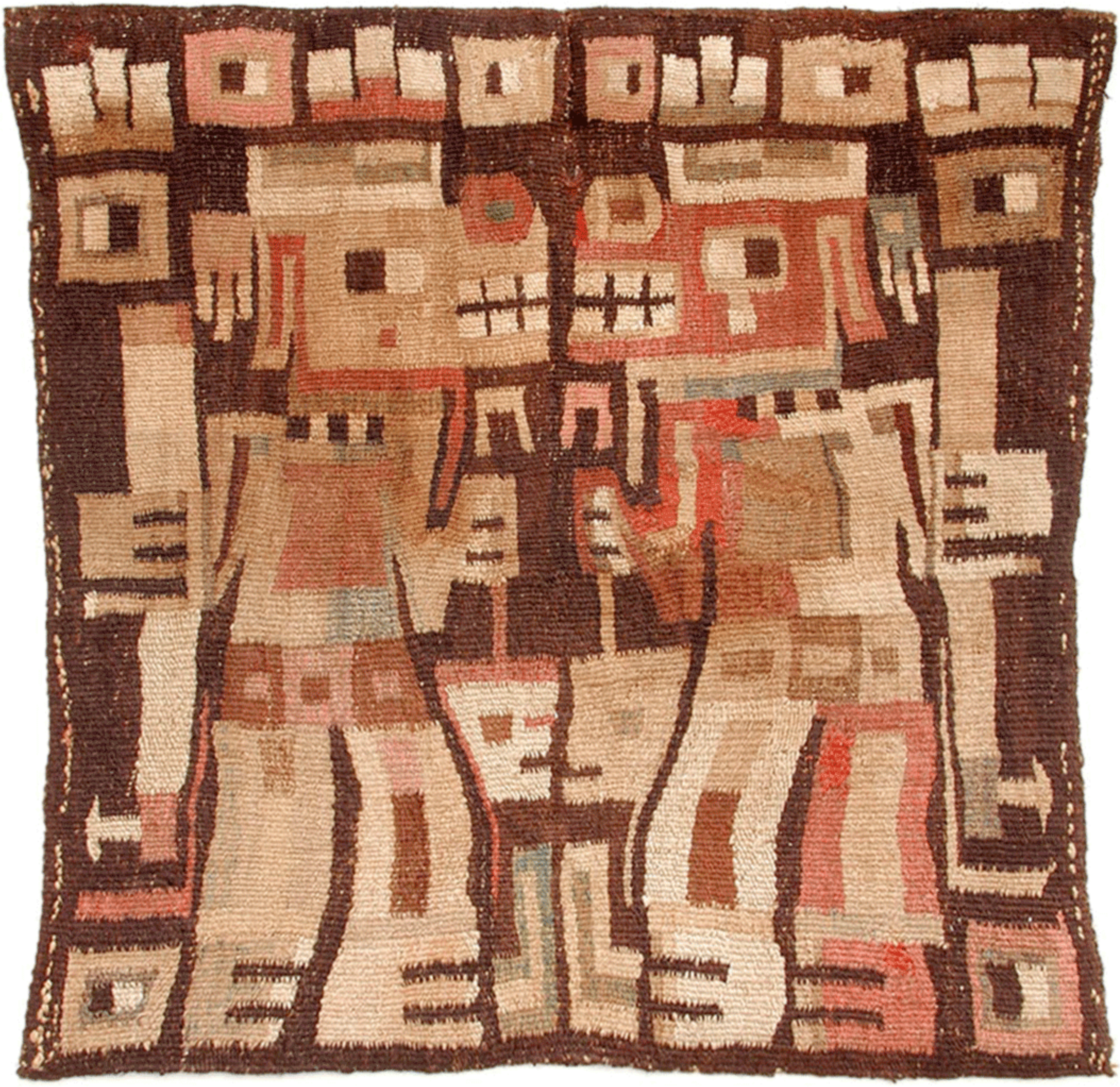
While remains of the fine glass bulbs, metal filaments, fittings and insulated cables have not been identified due to lack of preservation or misinterpretation, ancient batteries such as the Bagdad artifact are now well known. Stonework reliefs from the walls of stone temples such as Dendera, Egypt depict giant vacuum bulb UV-A light healing devices with glowing plasma filaments shown as snakes.[1] Entwined snakes represent the DNA helix in ancient sacred artwork;[2] in Ethiopia, China, and in Greece as the Caduceus*, winged for flight.*

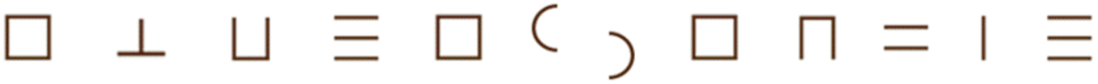

nau
pra
nau
pra
nau
pra
nau
pra
Spaceships advancing, spaceships advancing, spaceships advancing...

A ceramic bowl recovered during excavations in the sandy desert soils of Paracas, Peru was inscribed with a hypnotic set of Paleo-Sanskrit glyphs for 'nau-vimana' spacecraft,[3] reading: *nau pra nau pra nau pra* , meaning "spaceships advancing, spaceships advancing, spaceships advancing..." (above).

The alternating orange and yellow glaze painting creates a 3-dimensional illusion of the double-helical structure of DNA, as similarly recorded in Mayan iconography[4] where it is also specifically associated with psychoacoustic effects of the pyramids for achieving advanced genetic augmentation, as witnessed in the elongated skulls of the Paracas giants and Pharaonic lines that dominated the use of pyramids in Egypt.[5]

At Paracas and many other ancient sites in the Andes, the bones of giant humanoids with extreme cranial augmentation are often unearthed as mummies with huge, intricately woven clothing items. *Oversized coats woven from fine gold and silver threads recovered from tunnel systems in Peru could only have been worn by giants, as a human being of normal stature simply cannot support their great weight.*



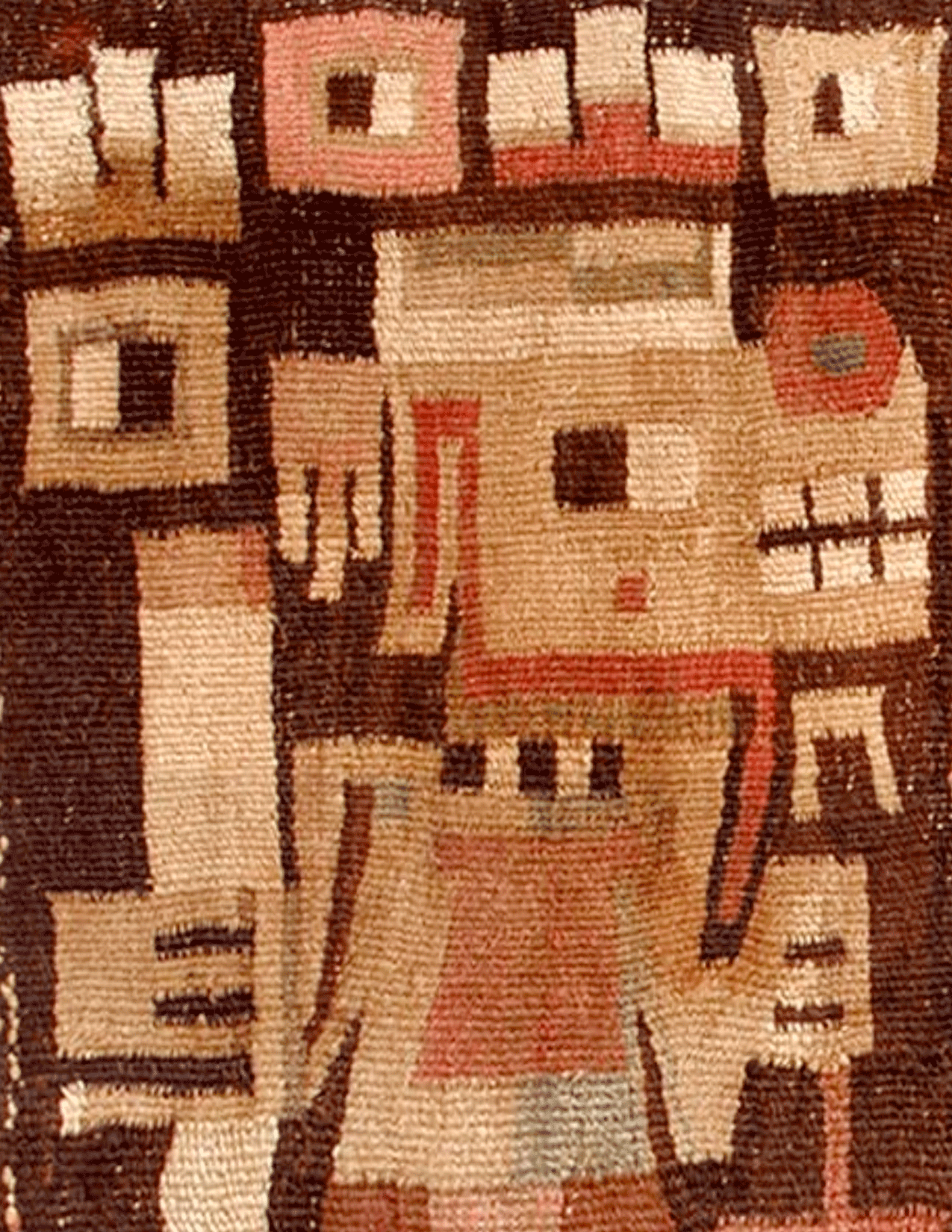


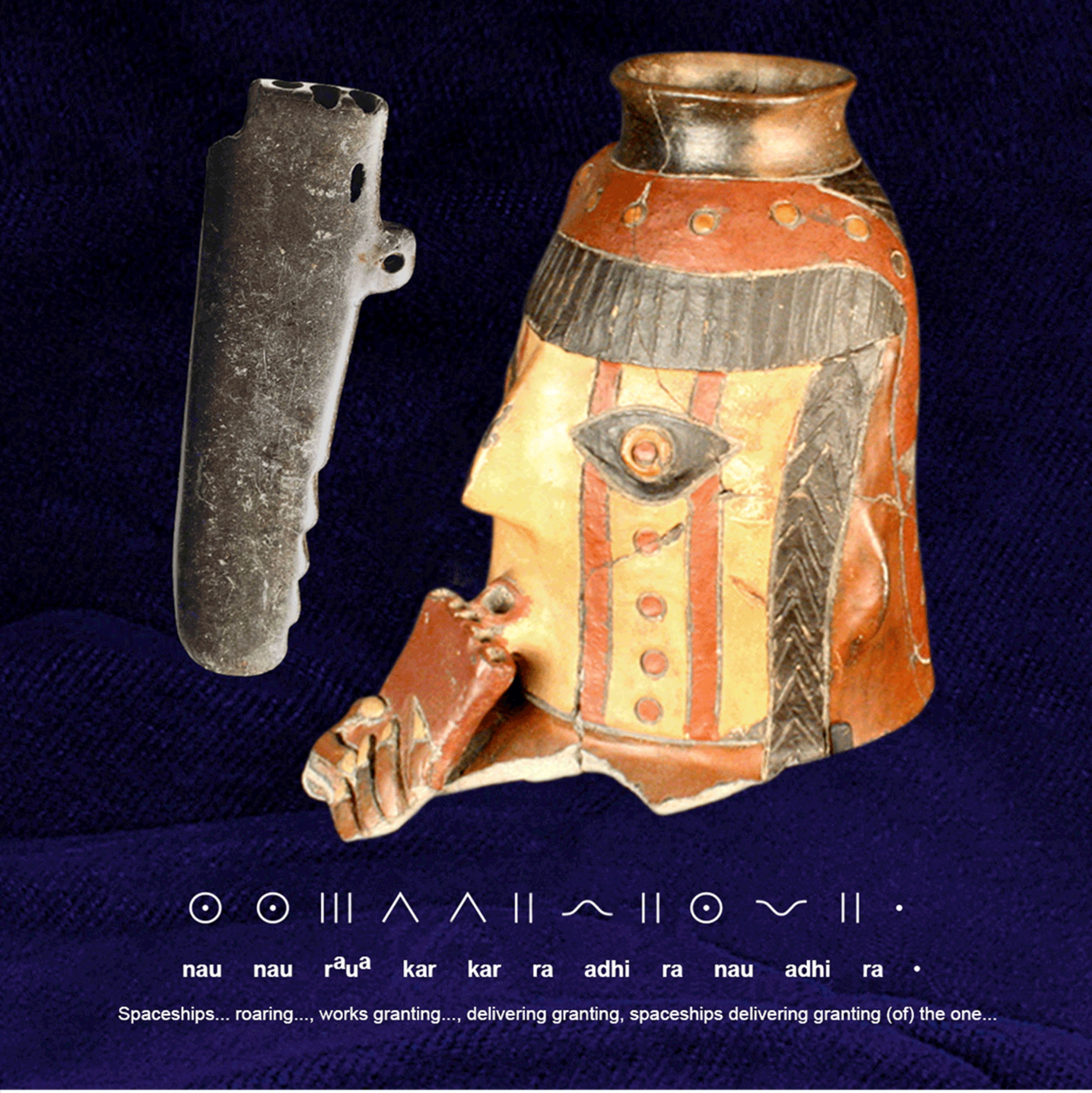
Indra a^i sa^m r^{a}u^a Indra mi - is Indra pa ra - as r^{a}u^a

Jupiter, aye..., the universal thundering (of) Jupiter synchronizing, Jupiter..., Lord for granting roaring...

Hieroglyphic texts cover a giant 1.5m square tunic excavated from tombs at the megalithic complex of Tiwanaku, in Bolivia. A stunning mirrored maze of block shapes depicts the Hero Twins, each bearing the serpent staff representing DNA in its unwound ladder-like configuration induced by the infrasonic radiations of Jupiter, as encoded in the large square format of the tunic signified by the square 'Indra' glyph.

Severed heads represent the *desynchronization* of brainwaves from the heartbeat and negative effects on DNA. *Lines of alternating lock-and-key glyphs along the top of the tunic design display the four bases of DNA in color-matched pairs.* The bodies of the twins are composed of several glyphs providing the phrase: *Indra ai Indra ai Indra ai Indra ai sam raua Indra mi-is Indra Indra Indra pa ra-as raua* , meaning "Jupiter, aye..., the universal thundering of Jupiter synchronizing, Jupiter..., Lord for granting roaring..." (above).




nau nau r^a u^a kar kar ra adhi ra nau adhi ra •
Spaceships... roaring..., works granting..., delivering granting, spaceships delivering granting (of) the one...

Paleo-Sanskrit pictograms on a jar fragment formed as a psychoacoustic flute-player give the statement: *nau nau raua raua kar kar ra adhi ra nau adhi ra • ra • ra • ra •* , meaning "Spaceships..., roaring..., works granting..., delivering granting, spaceships delivering granting of the one, granting of the one..." (above).

A wooden cup from Tiwanaku provides reflexive Paleo-Sanskrit glyph texts in two incised bands encircling the drinking vessel that read: *Indra Indra raua-as as-raua Indra Indra ra ra kar kar kar upama* , meaning "Jupiter..., for roaring..., Jupiter..., granting..., works..., of the highest..." (opposite). Similar texts adorn wood and ceramic 'kero' drinking vessels from Tiwanaku *–bearing depictions of dinosaurs* representing the 'raua' glyph for 'roaring', as also appear in Paleolithic artifacts from Caria, Italy; Acambaro, Mexico and Ica, Peru.

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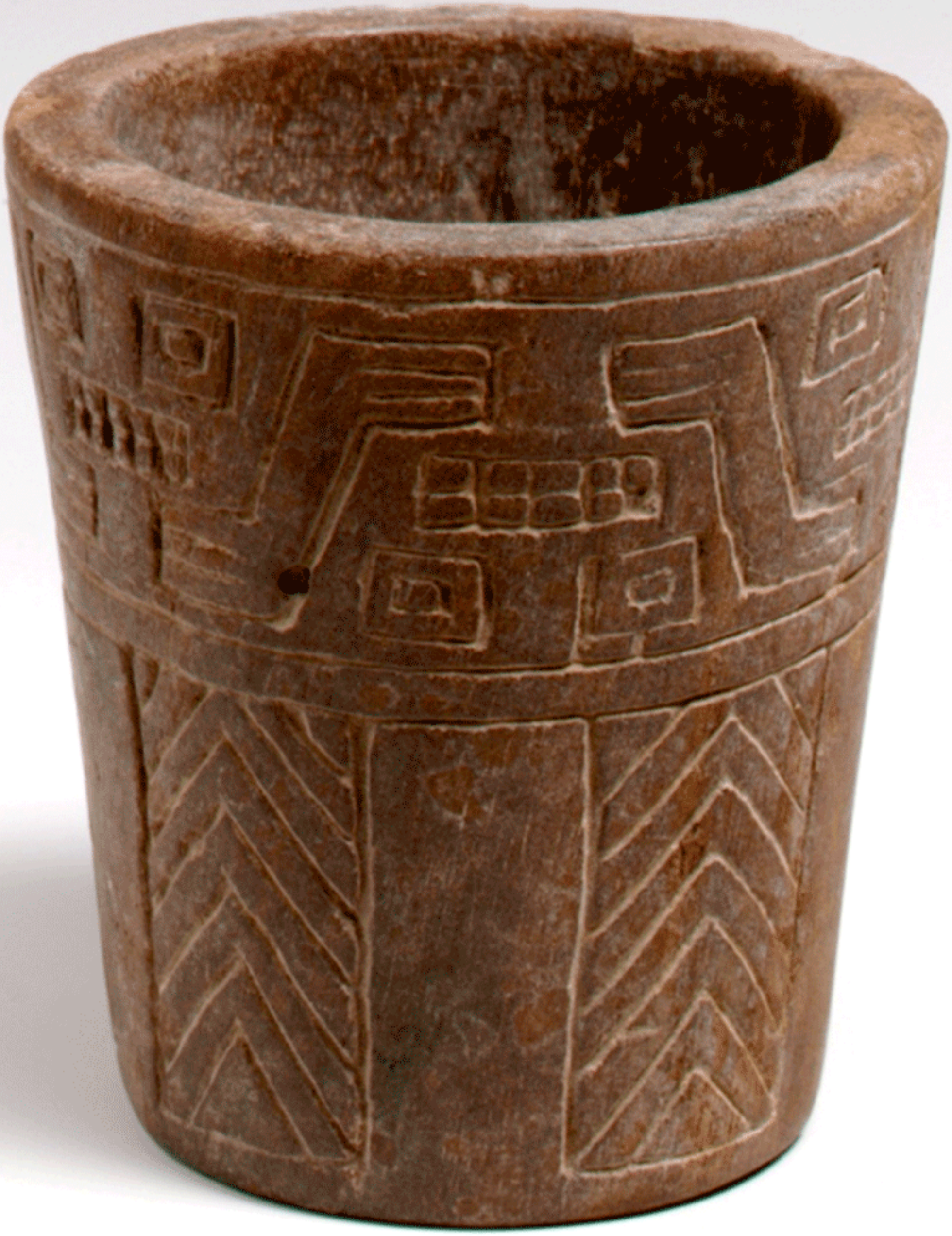
Indra Indra r^{a}u^{a} - as as - r^{a}u^{a} Indra Indra ra

Jupiter, Jupiter for roaring, for roaring Jupiter, Jupiter... granting



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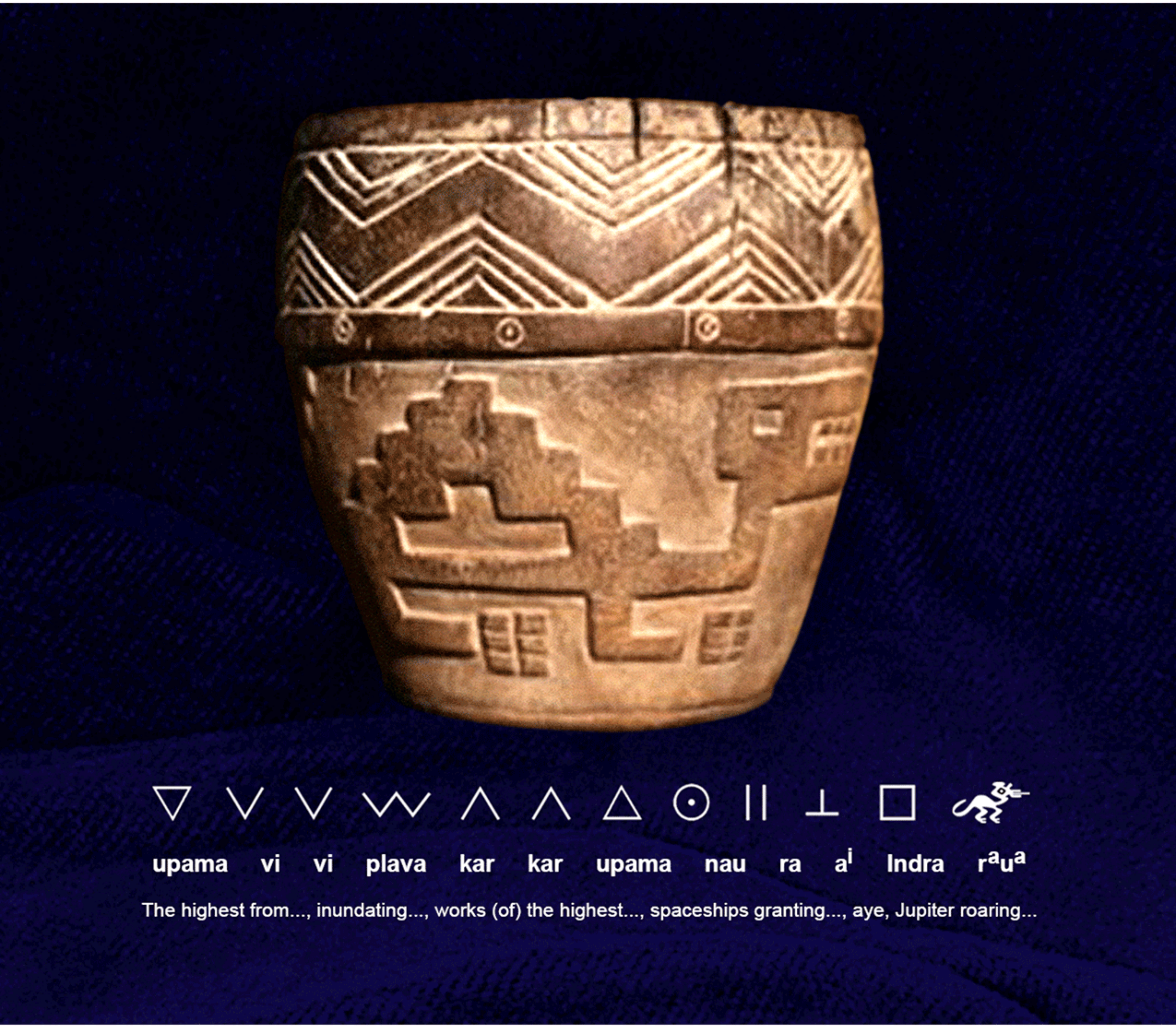
ra kar kar kar kar kar upama

Granting works, works, works... (of) the highest

The science of Paleontology was apparently well advanced by Paleo-Sanskrit society, with many ancient artworks displaying the distinctive features of dinosaurs that are also well known today. The conspicuous herbivorous dinosaur Stegosaurus, with a double row of large pyramid-shaped plates running the length of its back, was clearly rendered in two artifacts from Caria, Italy, and carved into doorway reliefs at Angkor.[6]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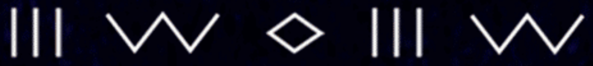
upama vi vi plava kar kar upama nau ra a^i Indra $r^a u^a$
The highest from..., inundating..., works (of) the highest..., spaceships granting..., aye, Jupiter roaring...

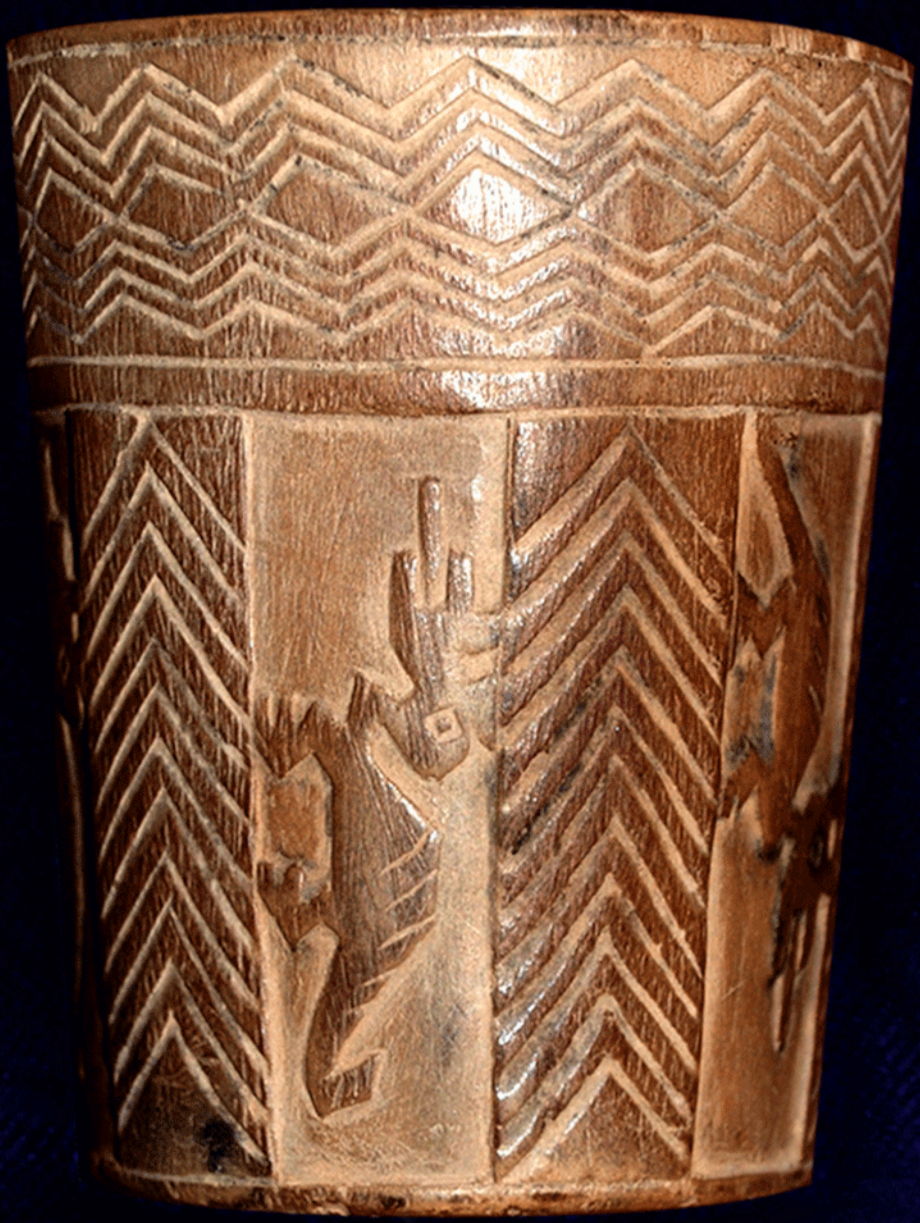
A long-necked dinosaur is carved on a wooden kero from Ica, Peru praising the emanations of Jupiter with a repetitive votive phrase: *upama vi vi plava kar kar upama nau ra ai Indra raua* , meaning "The highest from..., inundating..., works (of) the highest..., spaceships granting..., aye, Jupiter roaring..." (above).

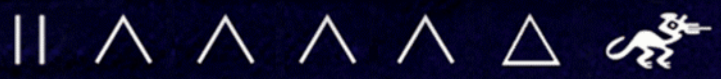
A similar text adorns another kero design from Ica with dinosaur pictograms, bearing the votive statement: *raua plava ya raua plava ra kar kar upama raua* , meaning "Thundering inundating..., initiating..., thundering inundating..., granting..., works..., of the highest, roaring..." (opposite).



r^au^a plava ya r^au^a plava

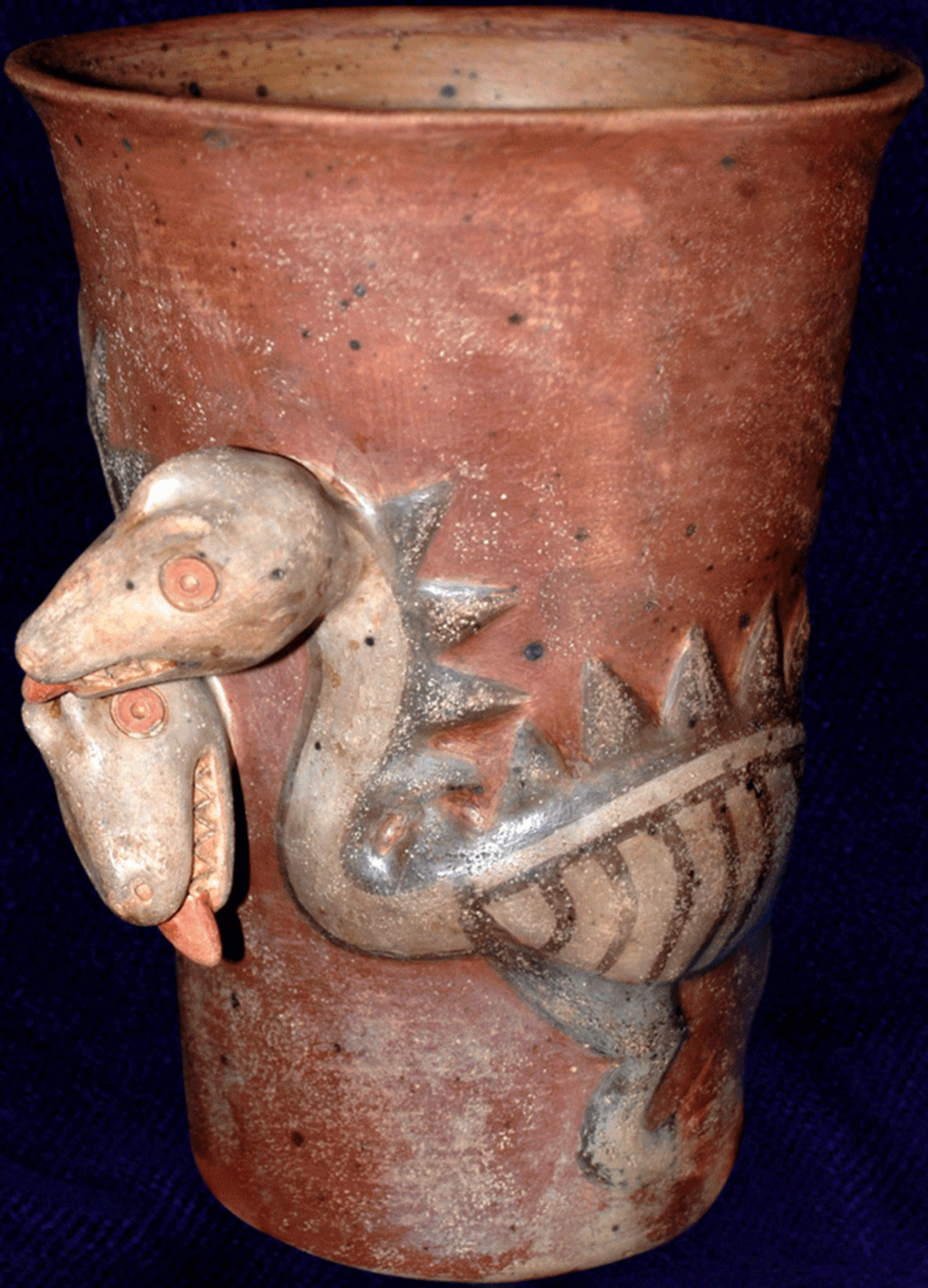
Roaring inundating..., initiating..., roaring inundating...

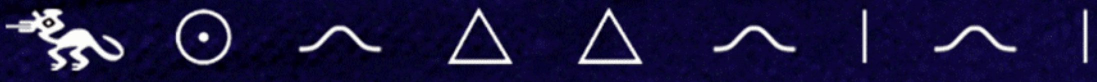




ra kar kar kar kar upama r^au^a

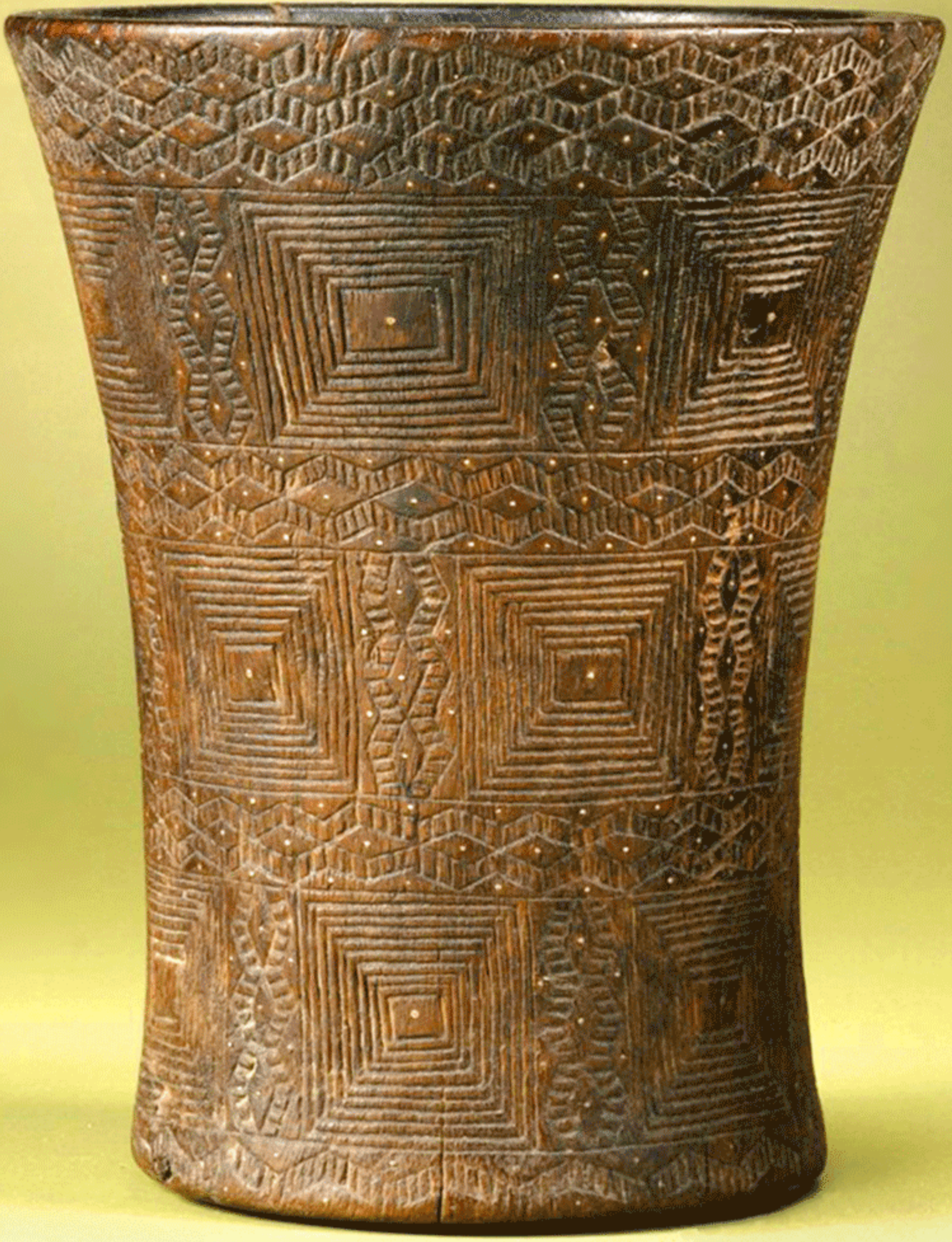
Granting works, works... (of) the highest..., roaring...

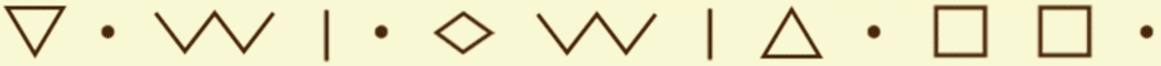




$r^{a}u^{a}$ nau adhi upama upama adhi - as adhi - as

Roaring spaceships delivering the highest, the highest..., for delivering, for delivering...



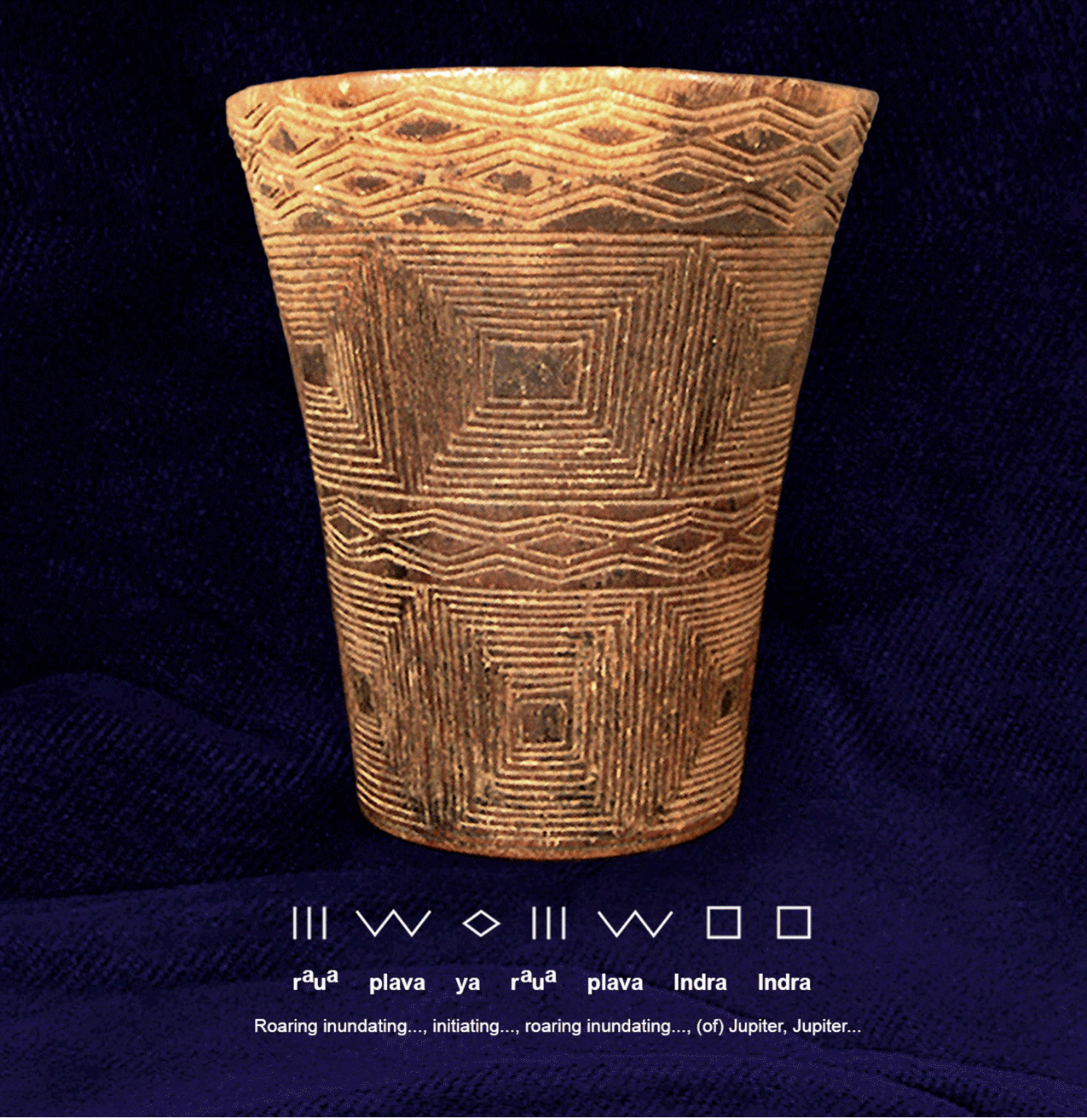


upama • plava - as • ya plava - as upama • Indra Indra •

The highest one..., for inundating..., the one initiating..., for inundating..., the highest one..., Jupiter..., the one...

A ceramic vessel from Ica displays a pair of therapod dinosaurs with embedded glyphs reading: *raua nau adhi upama adhi-as* , meaning "Roaring spaceships delivering the highest..., for delivering..." (opposite).

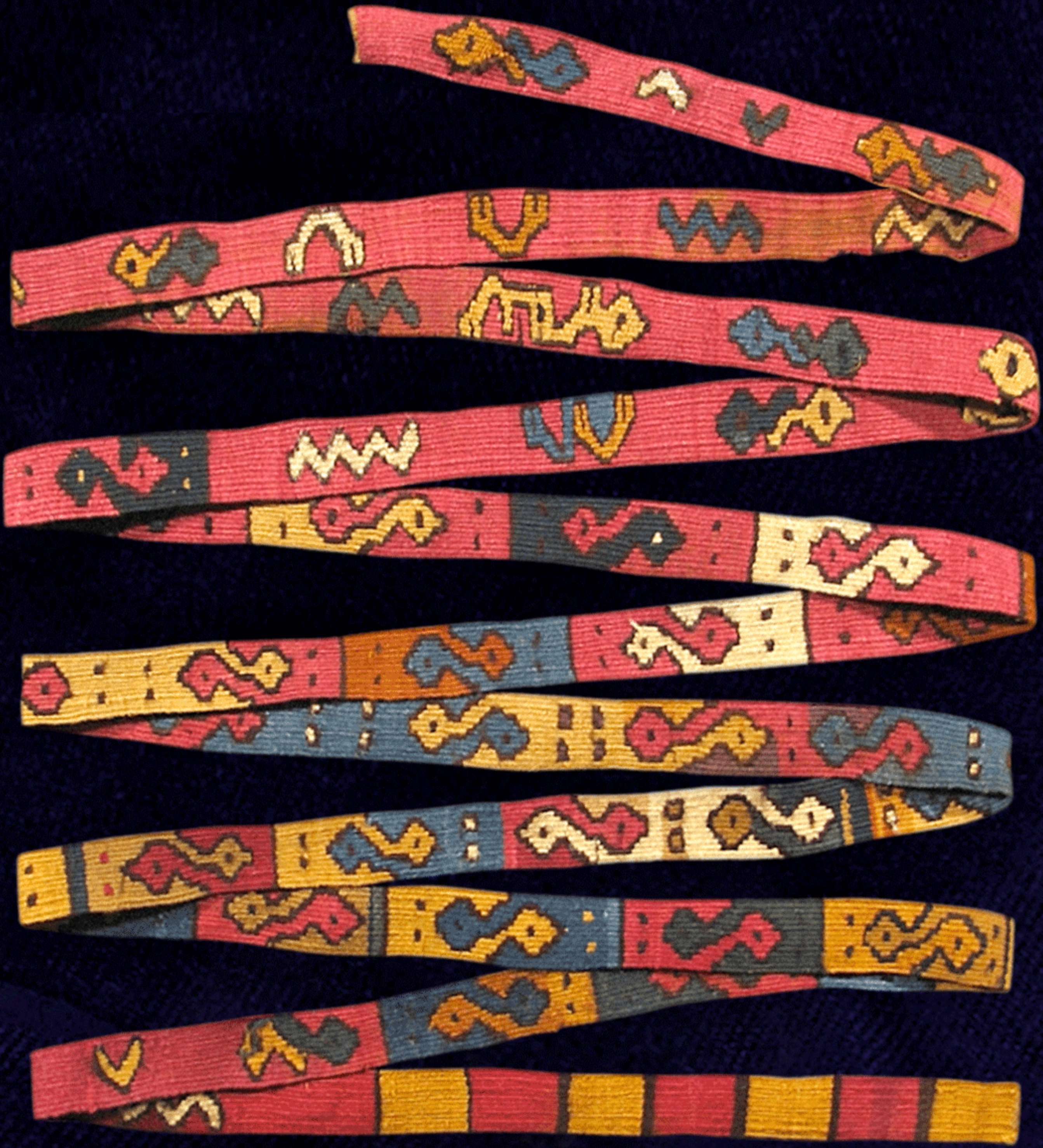
The repetitious visual patterning of glyph ligatures is offered in similar form through pictograms on several other cups from the Inka descendant civilization, including references to the Great Pyramid and rumbling ultra-low resonance of Jupiter. An intricate kero displays concentric squares with zig-zag DNA ladders reading: *upama • plava-as • ya plava-as upama • Indra Indra •* , meaning "The highest one..., for inundating..., the one initiating..., for inundating..., the highest one..., Jupiter..., the one..." (above).



Roaring inundating..., initiating..., roaring inundating..., (of) Jupiter, Jupiter...

A simpler version of this sacred pictographic text was inscribed on another wooden Inka kero, reading: *raua plava ya raua plava Indra Indra* , meaning "Roaring inundating..., initiating..., roaring inundating..., Jupiter, Jupiter..." (above). *The continuity of language expressed among all Andean cultures is stunning.*

Paleo-Sanskrit hieroglyphic texts were also woven into tapestries and cloth bands discovered among the tomb relics at excavations in Nazca, Peru, where mummified skeletons of giant proportions were also interred. A colorful band with text reads: *kar vi mi-is : ra adhi ra Indra Indra* , meaning "Works from synchrony (of) the two inundating..., granting, delivering granting..., Jupiter, Jupiter..." (opposite).



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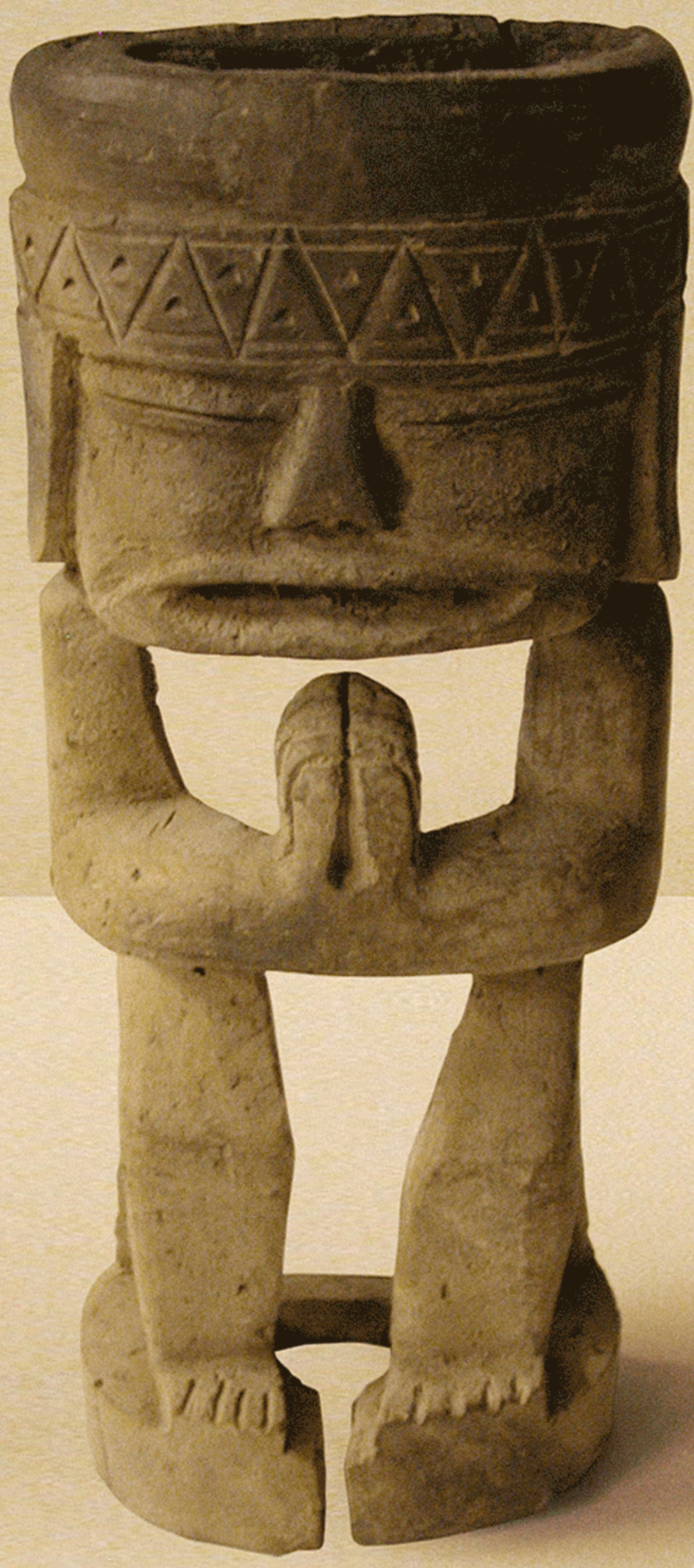
kar vi mi - is : plava ra adhi ra Indra Indra

Works from synchrony (of) the two inundating..., granting, delivering granting..., Jupiter, Jupiter...



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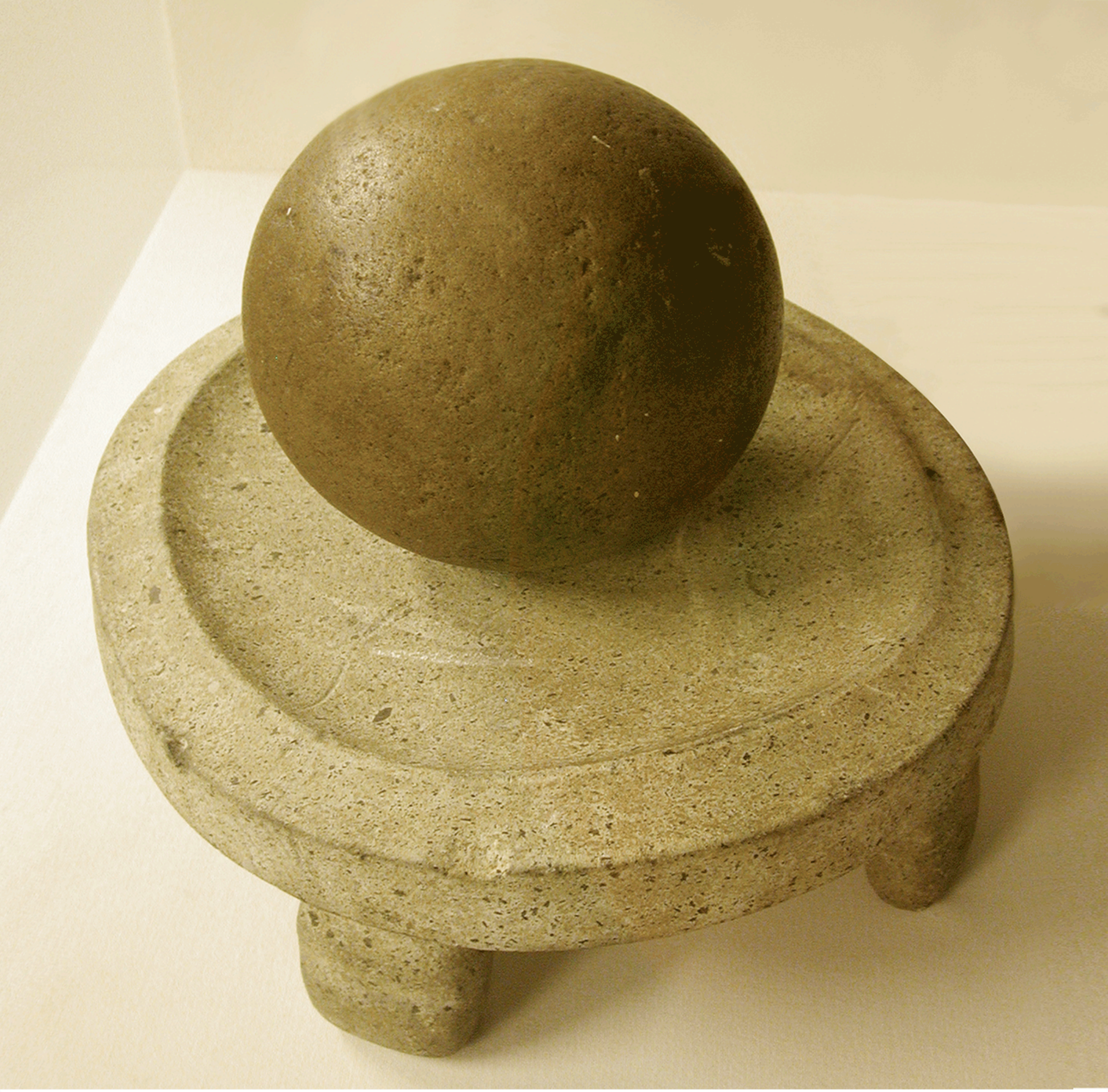
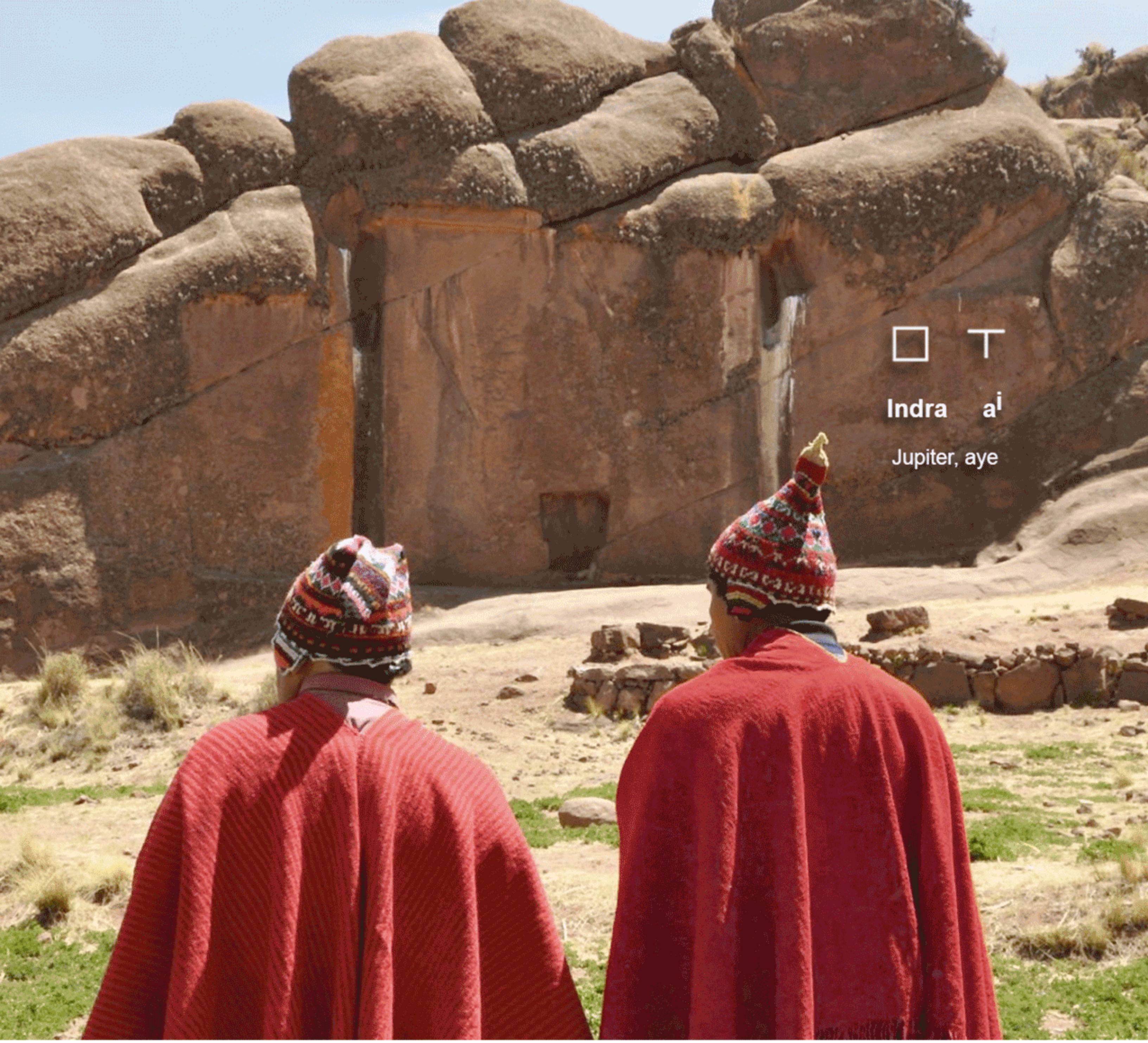
ra upama • upama • upama • ra ri^{s} ri^{s}

Granting (of) the highest one, the highest one..., granting dwindling, dwindling...



Votive items praising Indra carved from wood in Inka times used a wide range of sacred symbols that had remained unchanged for thousands of years, encoding the sacred bioelectrical science of the pyramids. A small ceramic incense burner from Tiwanaku was carved as a figure with hands raised in prayer, presenting glyphs embedded in the headband design and on the hands and feet. The simple votive text reads as: *ra upama • upama • ra ris ris* , meaning "Granting of the highest one, granting" (opposite).

Repeated references to the roaring resonance of the Great Pyramid and Jupiter offers an answer to the enigma presented by ancient stone spheres, many of giant proportions found in association with pyramids all over the world: *for levitation by focused infrasound*.[7] Like the induced spinning of Nikola Tesla's metal egg,[8] a special stand made of geopolymer stone allowed this sphere to make a spinning takeoff (above)!

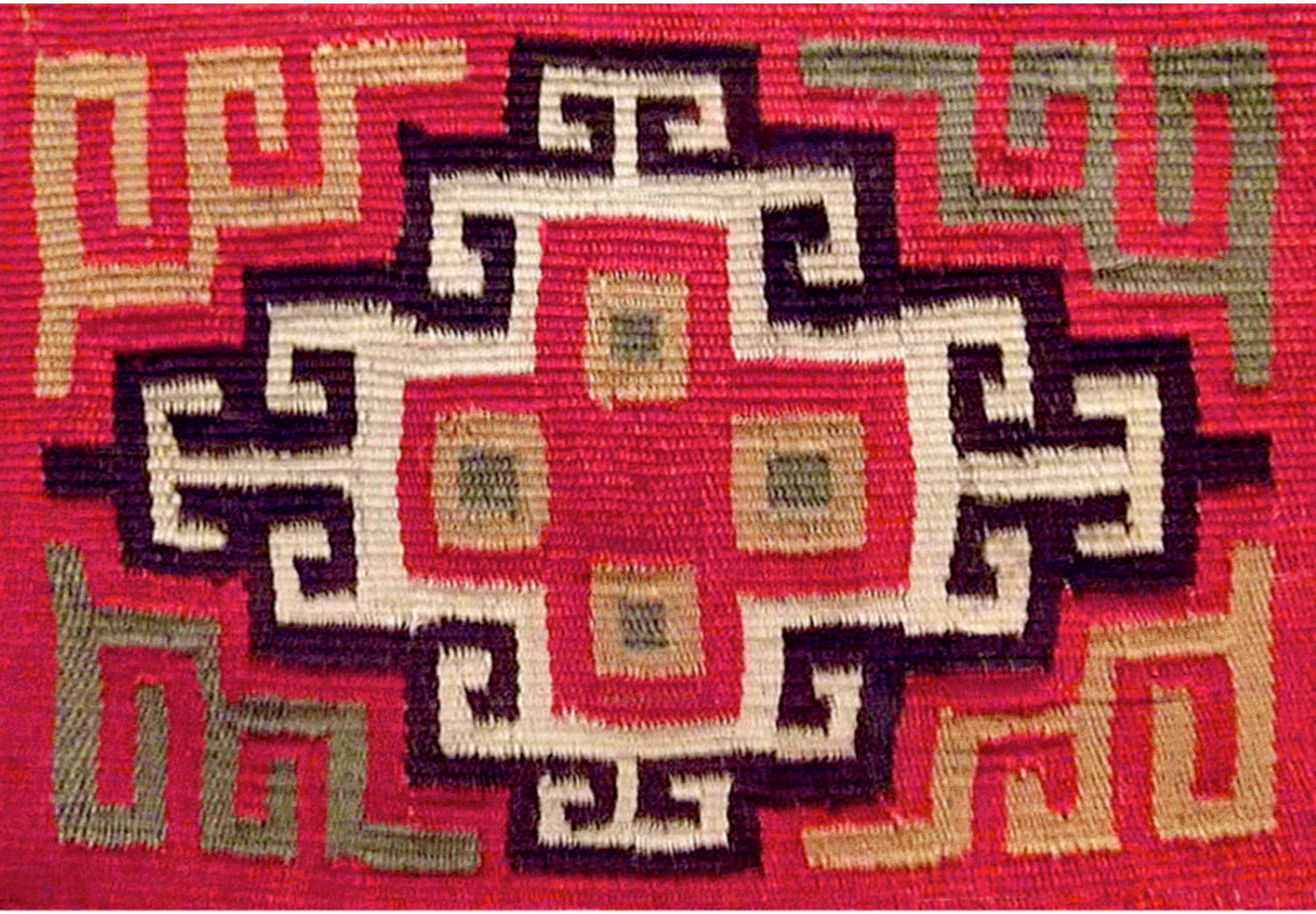


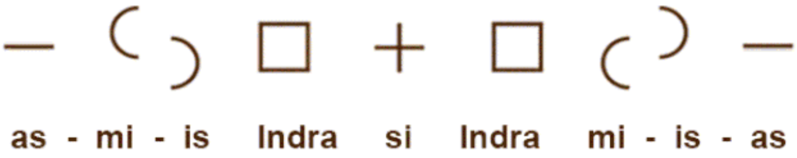
Tantalizing vestiges of our ancient Atlantean superculture are slowly merging to provide a new resonant view of the monumental stone construction techniques and globally integrated linguistic heritage that lie beneath our feet. The Amaru Wall in Altarani, Peru is a sacred monumental wall portal site comprising a large outcropping of red granite that has been carved flat and engraved with a symbolic doorway.

The red granite rubble removed from the wall treatment was most likely used reconstituted as geopolymer stones for the construction of a temple that remains today as foundation structures located adjacent to the Amaru Wall. Unidentified until now, the massive square embedded into the wall design represents a votive inscription that, along with the inset portal recess, reads: *Indra ai* , meaning " Jupiter, aye" (above).

These hieroglyphs are still used to this day in the colorful hats, ponchos and other textiles woven by present-day descendants of the once high Atlantean superculture. The Andean people of today know these sacred symbols very well –they simply do not know the specific meaning of each word, nor the significance of the Atlantean physics of planetary resonance being so mesmerizingly expressed in these refined textiles.

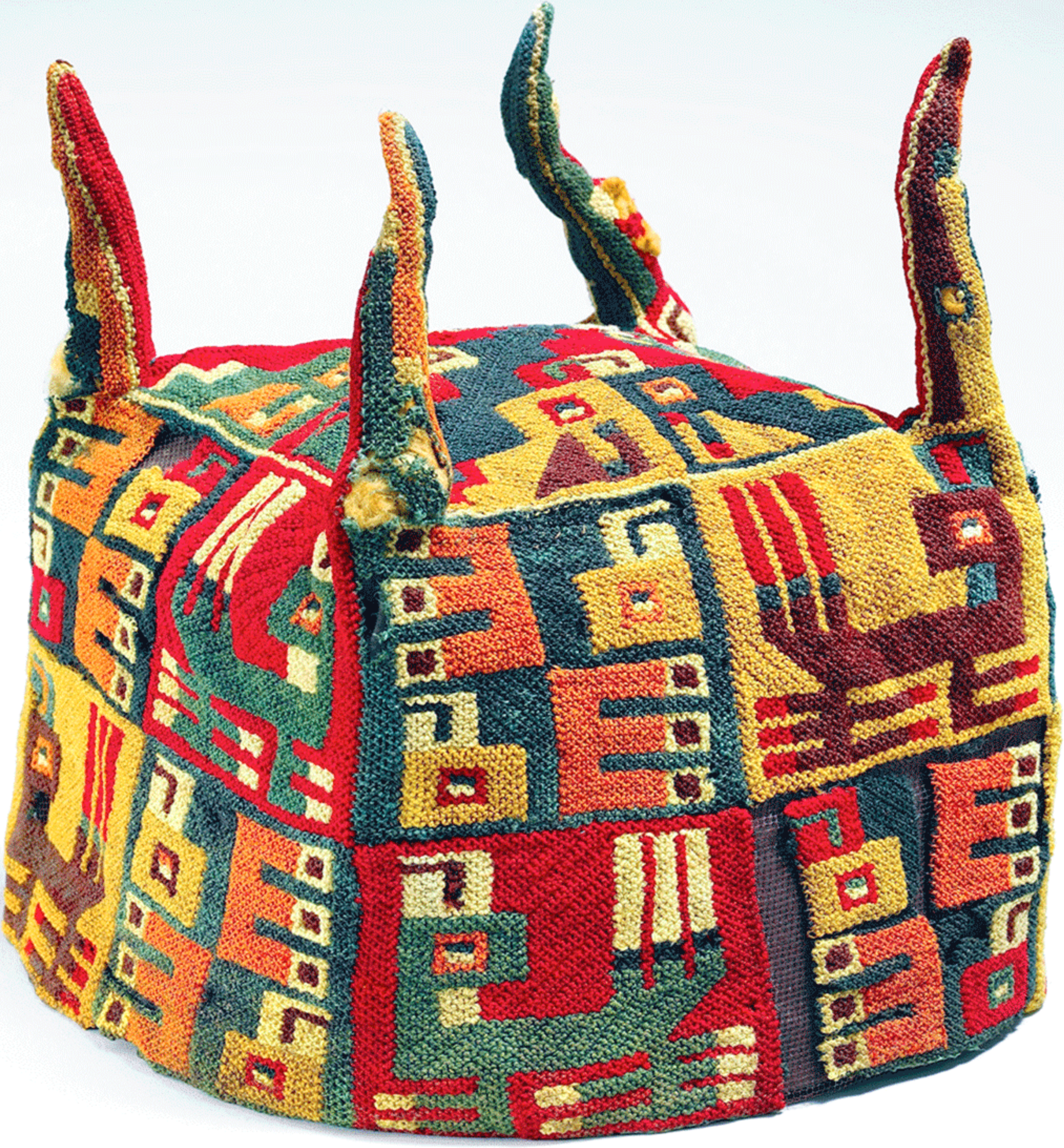
The ancient Vedic physics of standing wave resonance has been restored by the valiant research efforts of inventors like Nikola Tesla and Georges Lakhovsky,[9] whose revolutionary advances in bioelectrical healing foreshadowed the present breakthroughs defining biological nuclear transmutation regimes. Enhanced electro-acoustic states were achieved by artificial stone production techniques that employed a mix of fine ferromagnetic metal particles for increasing the strength of electromagnetic fields transduced by the stone itself. *Infrasound focused by the geometries of the Great Pyramid enabled biorhythmic synchronization.*

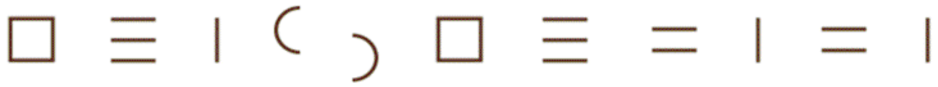




For synchrony... (of) Jupiter: yours, Jupiter... for synchrony

Votive statements embedded in the design layout and facades of stone monuments concisely reference the sacred physics applying planetary resonance and emanations from Jupiter for the bioelectrical healing and enlightenment of humanity. Sacred pictographic texts of the Inka elevated the divine influence of Jupiter, reading: *as-mi-is Indra si Indra mi-is-as* , meaning "For synchrony... (of) Jupiter: yours, Jupiter... for synchrony" (above). The extraordinary beauty of ligature compositions reiterated in Andean textiles have been completely ignored by epigraphers, yet can be identified and translated as Paleo-Sanskrit texts.



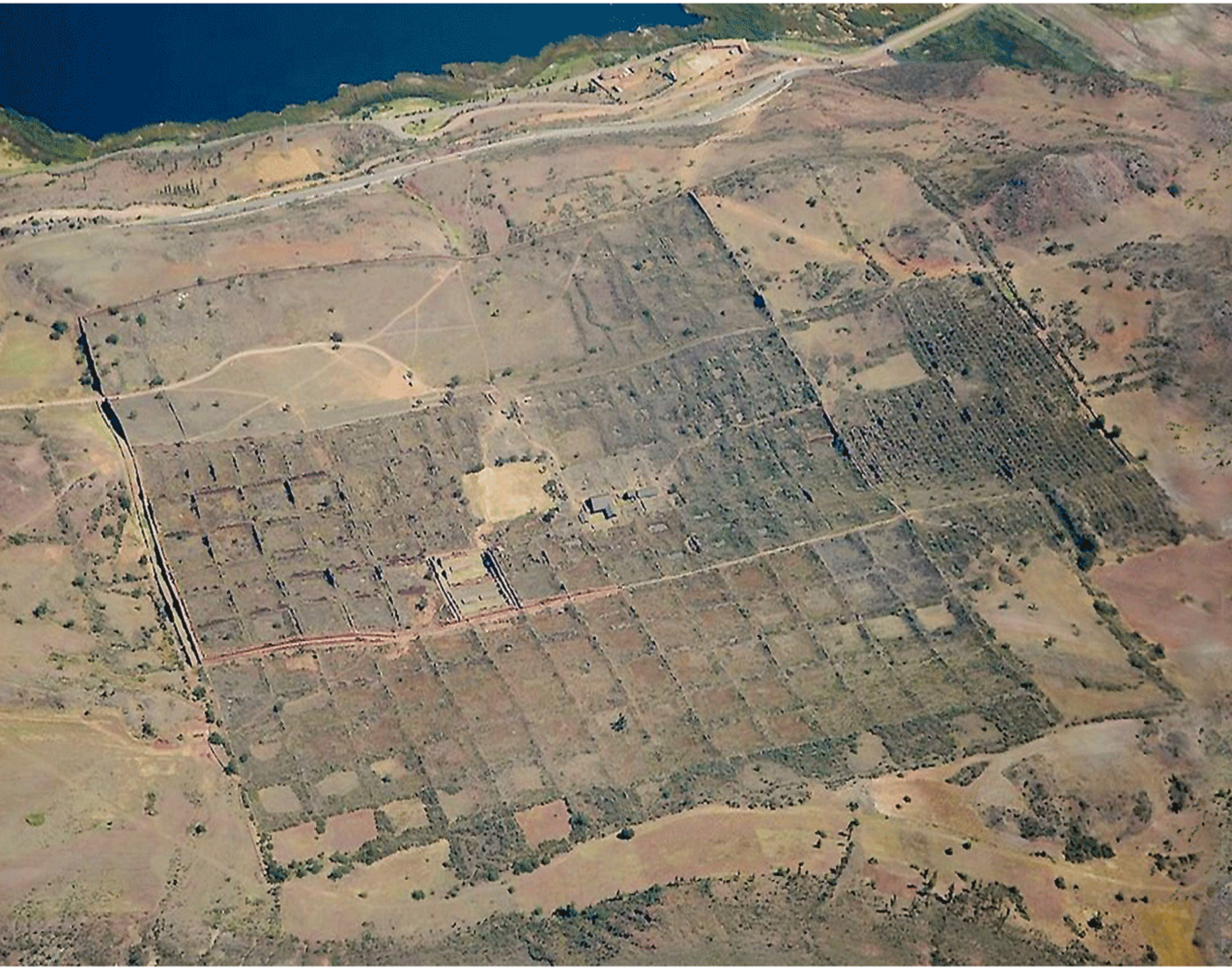


Indra r^{a}u^{a} - as mi - is Indra r^{a}u^{a} ra - as ra - as

Jupiter for roaring, synchrony (of) Jupiter..., roaring for granting, for granting...

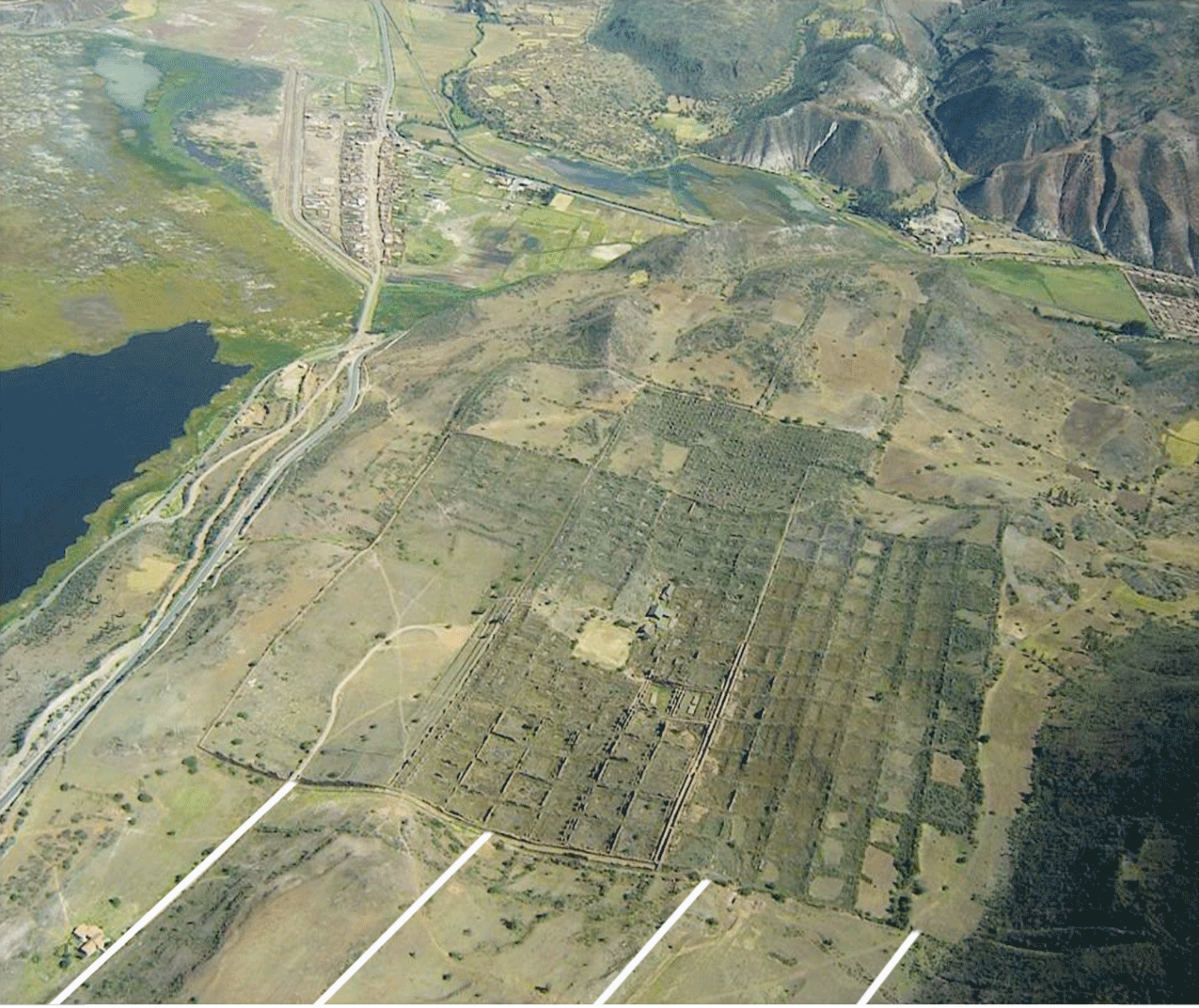
Brightly colored designs covered the architecture, woodwork, ceramics and textiles of the Wari culture centered in the Ayacucho Valley situated just east of the ancient city of Cuzco, Peru. While advanced geopolymer stone construction techniques used at Saqsaywaman[10] point to a much older origin in the Paleolithic period, the geometric Sanskrit language was well maintained by successive cultures. A woven hat shaped as a cube offers votive phrases within four squares: *Indra raua-as mi-is Indra raua ra-as ra-as* , meaning "Jupiter for roaring, synchrony (of) Jupiter..., roaring for granting, for granting..." (above).

As the dominant design element in Wari sacred patternwork, the square *Indra* glyph was reiterated dozens of times on every item of ceremonial clothing, objects and funerary items of all kinds. The most impressive architectural ambitions achieved by the Wari phase of Andean civilization less than 1,500 years ago were designed around this essential format of the square glyph signifying the giant planet Jupiter. The bold design plan of the entire Wari sacred city of Pikillacta was laid out as a gigantic square, subdivided into more than 200 square and rectangular divisions defined by a tight grid of basalt stone walls (below).



The ancient Wari city of Pikillacta, in present-day Peru (13.613°S 71.716°W, above), is located 7,446 miles from the Great Pyramid –a distance comprising 29.9% of Earth's mean circumference, corresponding to the Fibonacci ratio (2 : 3 : 5). The square 'Jupiter' city grid is nestled tightly into the valley and oriented parallel to the adjacent lakeshore, where all the necessities for life were once harvested from its sacred waters.

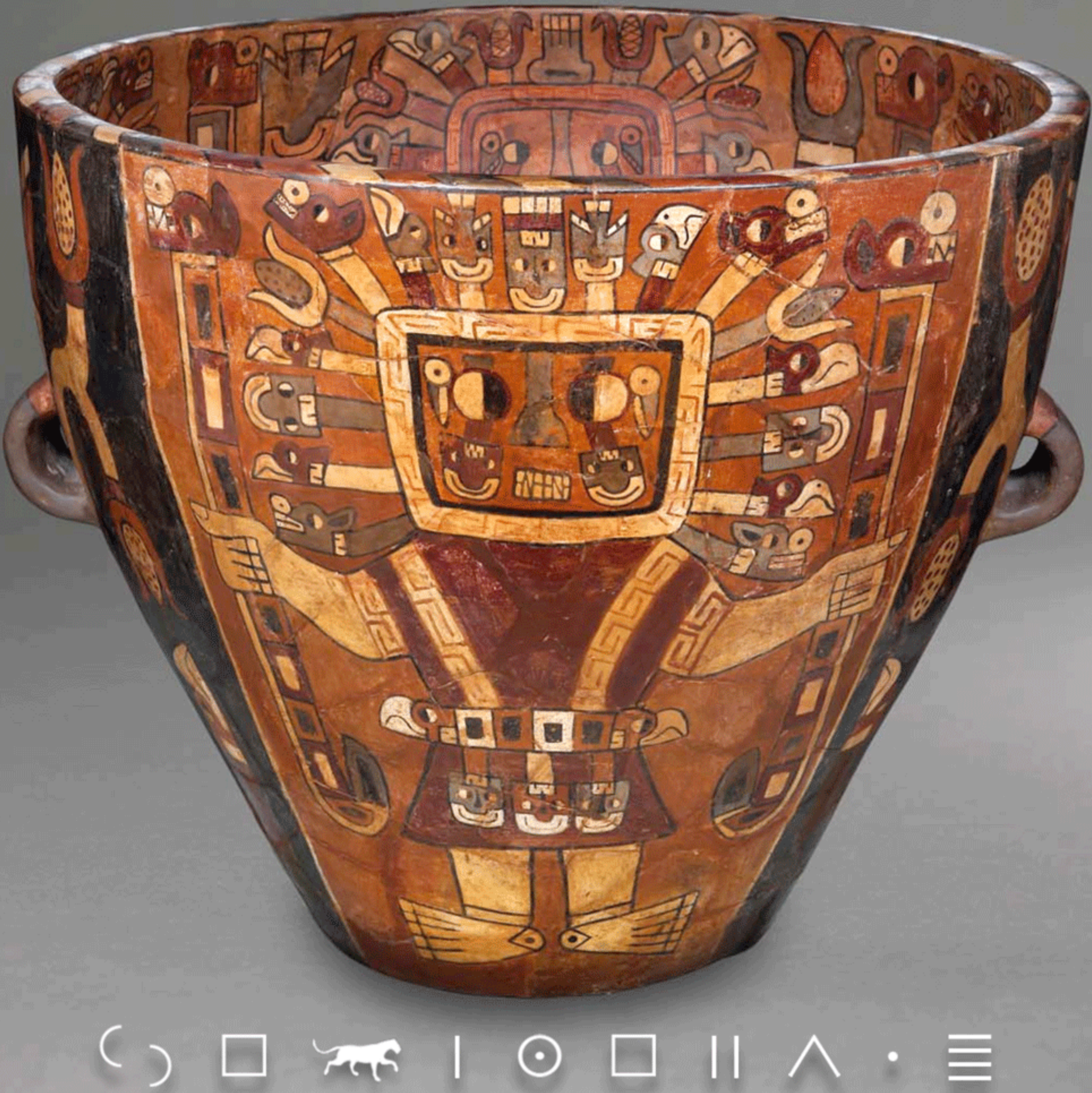
Measuring 1.0 x 0.7 miles in length, Pikillacta displays acoustic calibration established by the regular ~280' spacing of ~30' high, ~8' thick walls for resonating at 3.9 Hz and *7.8 Hz –the fundamental frequency of Earth Resonance.*[11] The 1,440' square in the northwest corner is bisected at 770' corresponding to the base length of the Great Pyramid and resonant 1.45 Hz heartbeat frequency for biorhythmic synchronization.[12]



Excavations at Pikillacta have focused on the administrative center of the city and in uncovering a lengthy, intact segment of a perfectly straight, walled road running across the hills of the northeastern sector of the grid plan. The throughway was marked by a regular sequence of large square portals that have been largely preserved along with the walls themselves (opposite). Elevated iron levels in the soil produces the rich red hue typical of infrasound hotspots where the Great Pyramid focuses planetary resonance.

Seen from directly above, the Great Pyramid also forms the outline of a square which also signified the planet Jupiter for the ancient Paleolithic pyramids-builders who built Sanskrit glyphs into the design of relieving blocks above the main entrance and left inscriptions on those blocks that are still visible today. The high walls of Pikillacta extend beyond the square enclosure in offset parallel rows (in white, above), marking the resonant 30% distance band shared by Tayos Cave and the pyramids of La Maná, Ecuador.[13]

The inhabitants of Wari cities and their descendants of the Inka cultural phase used the same essential glyph patterns and psychoacoustic architectural technologies, with their inset niches for binaural ceramic whistles, revealing a direct and unbroken line of high knowledge inherited from their Atlantean forefathers. The bold design plan of Pikillacta replicates hieroglyphic designs of square geoglyphs, both in present-day Kazakhstan and the Amazon,[14] echoing the giant square format of the Atlantean canal-city of Poseida.[15]



mi - is Indra $r^{a}u^{a}$ - as nau Indra ra kar • ri^{s}

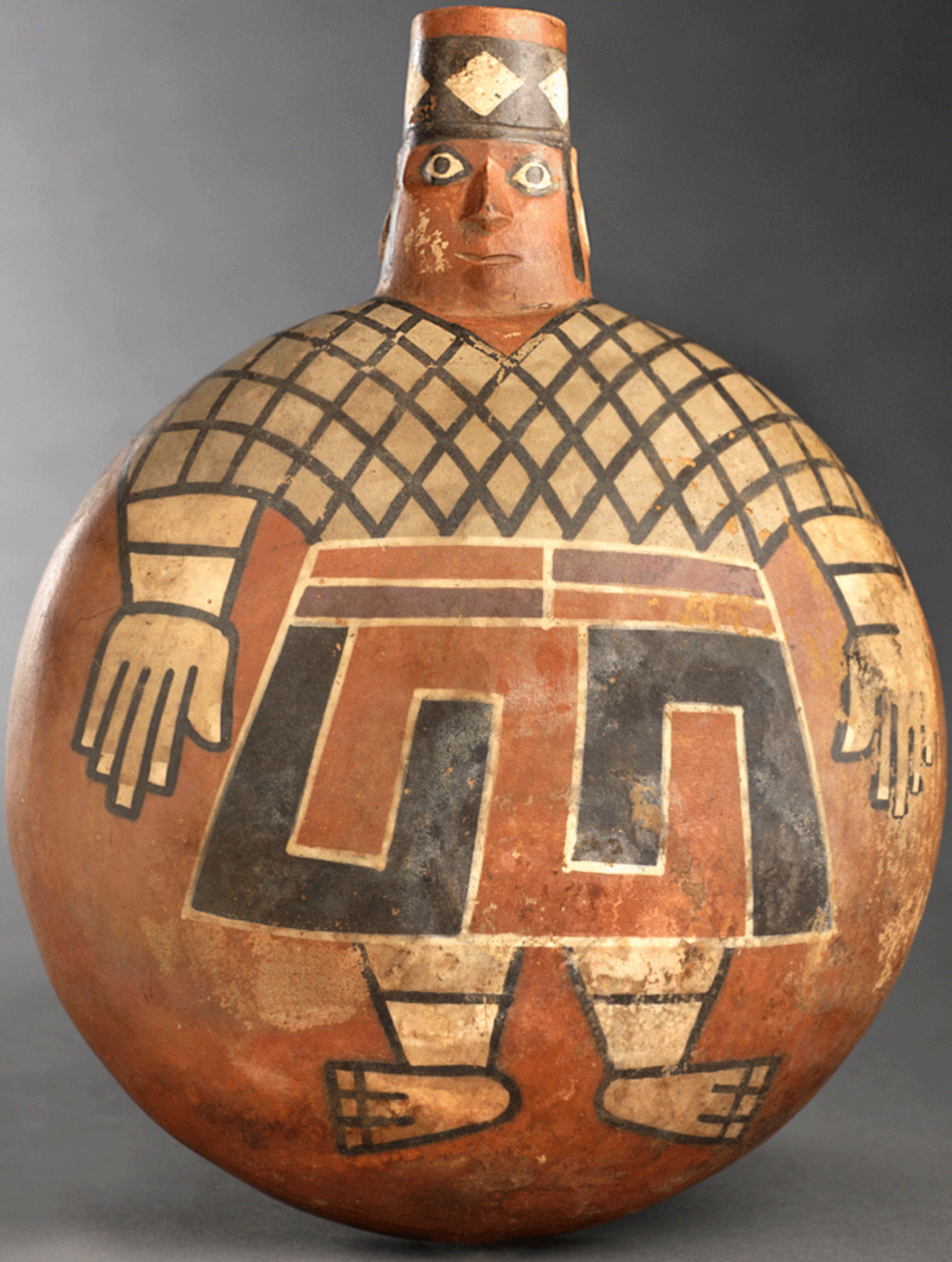
Synchrony..., (of) Jupiter, for roaring spaceships, Jupiter..., granting works (of) the one dwindling...

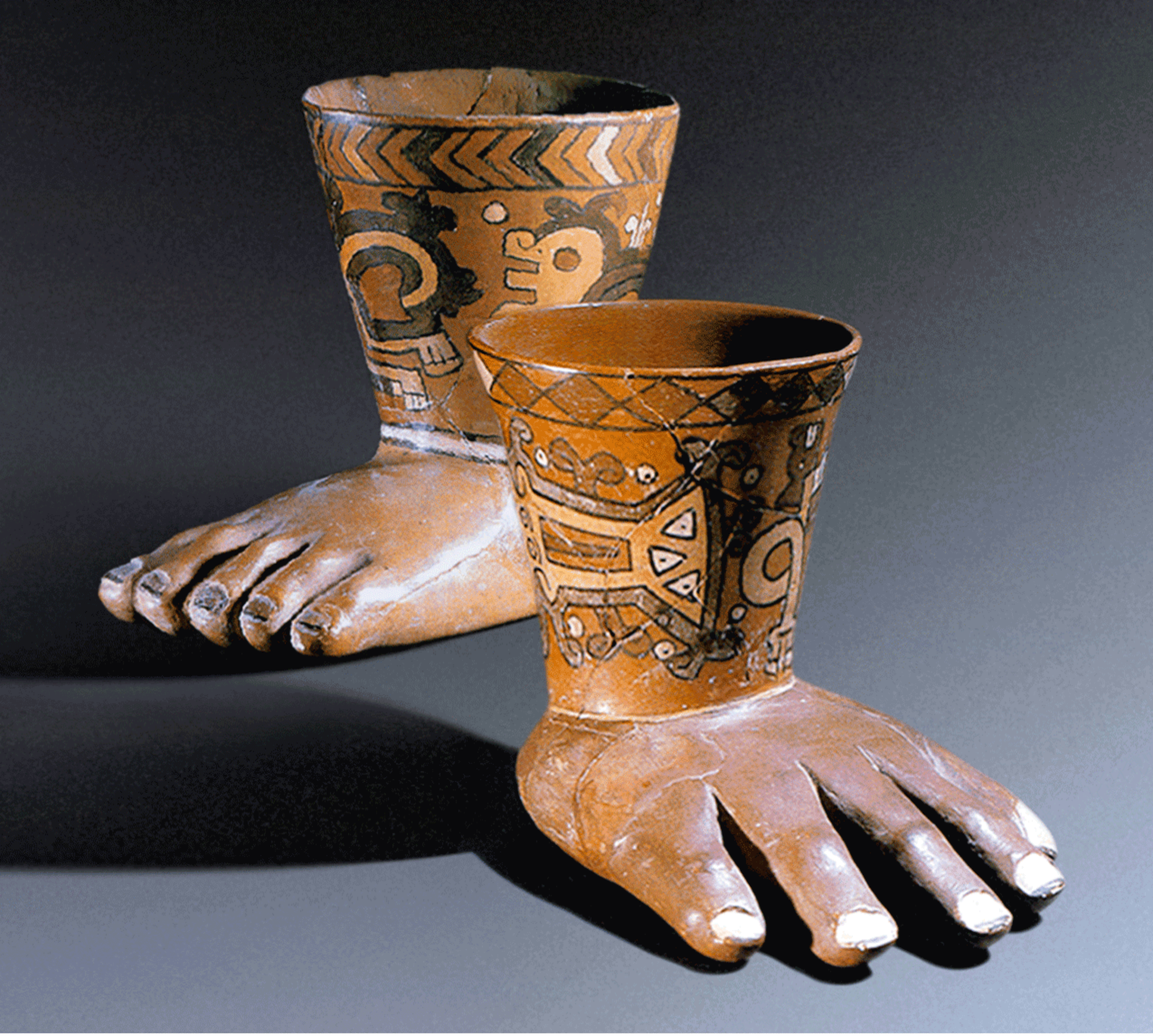
A Wari vessel displays a fanged figure's square head enclosed by a band of 'mi-is Indra' glyphs and other ligatures reading: *mi-is Indra raua-as nau Indra ra kar • ris* , meaning "Synchrony (of) Jupiter, for roaring spaceships, Jupiter..., granting works (of) the one dwindling..." (above). The statement is reiterated on an oblate spherical jug painted with a Wari Lord in a poncho showing standing waves[16] as a grid of *ya* and *adhi* glyphs. The full text reads: *ya as-adhi • adhi ya ris-as Indra ra mi-is* , meaning "Commencing..., for delivering, the one delivering..., commencing..., for dwindling Jupiter, granting synchrony..." (opposite).

◇ | ⌒ • ∽ ◇ |||| | □ = ( )

ya as - adhi • adhi ya ri^{s} - as Indra ra mi - is

Commencing..., for delivering, the one delivering..., commencing..., for dwindling Jupiter, granting synchrony...

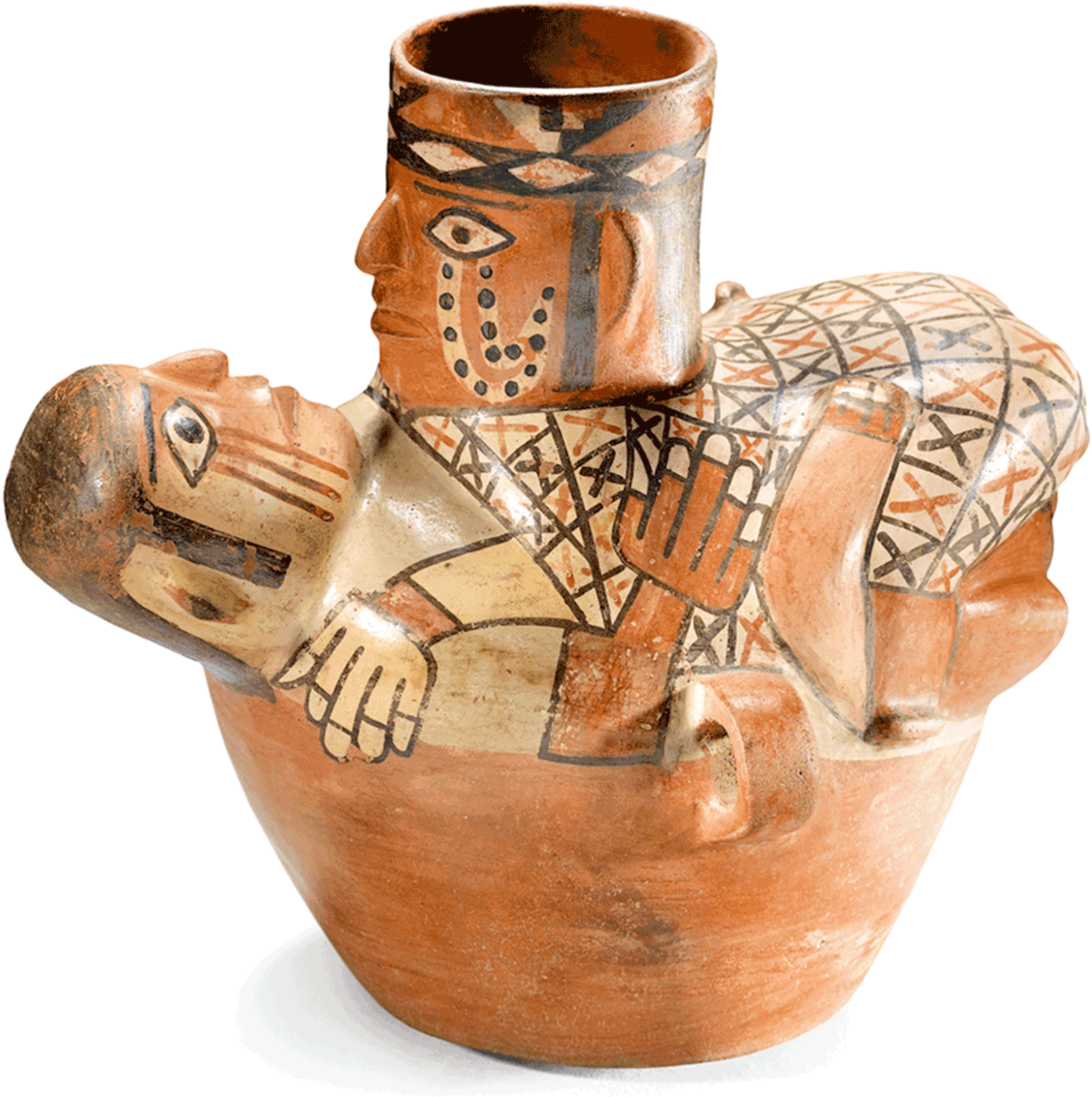


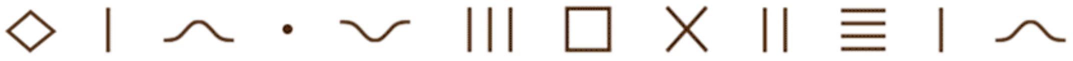


Highly skilled Wari craftsmen created kero drinking vessel designs with bases shaped as hands and feet, referencing their direct physical contact with sacred piezoelectric temple stones that transduce an electrical charge from the infrasound resonance of Jupiter, as focused by the Great Pyramid. Votive hieroglyphic statements painted on the vessels offer familiar sentiments revealing their particular ceremonial use.

A kero shaped as a foot is painted with roaring pumas and glyphs that read: *ra kar • adhi raua Indra ra* , meaning "Granting works... (of) the one, delivering roaring (of) Jupiter granting..." (above). This refers to the vessel's use for imbibing Soma, a colloidal 'elixir of life' with nano-gold and -silver,[17] that enhances electrical conductivity within the body for qi healing practices undertaken within caves and resonant temple walls.

Another kero formed as a hand is painted with whale ligatures for 'Indra', reading: *ya ra upama nau paia, nau adhi ra-as upama •* , meaning "Commencing granting (of) the highest..., spaceships approaching, spaceships delivering for granting of the highest one..." (above). Initiation into temple life among Sanskrit cultures practicing qi healing required drinking celestial waters and direct contact with resonant stone.



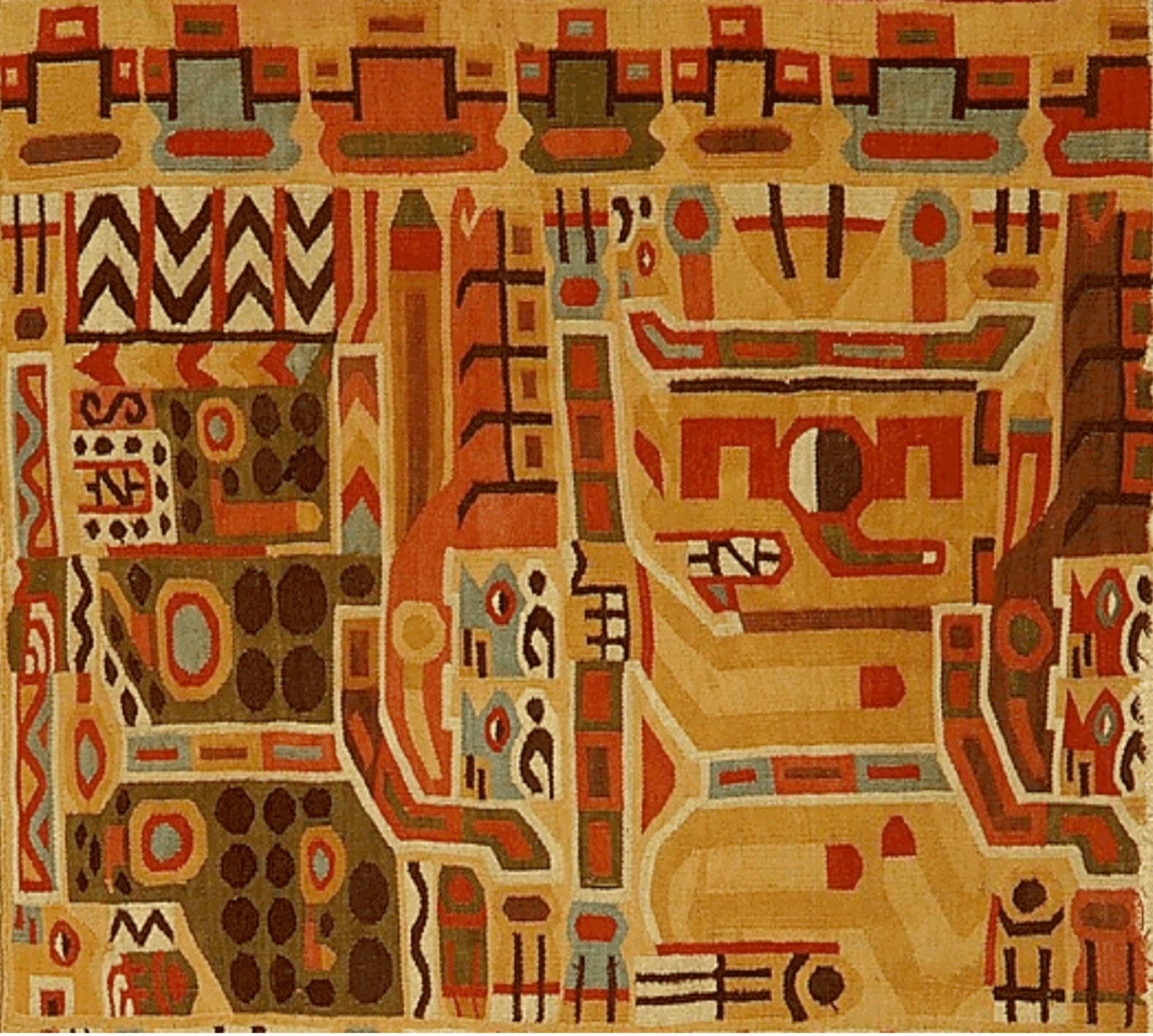


ya as - adhi • adhi $r^a u^a$ Indra ta ra ri^s - as adhi

Commencing for delivering, the one delivering... roaring, Jupiter endowing..., granting for dwindling delivering...

An interesting example of a jug for Soma depicting a Wari couple in coitus deals with the subject of human reproduction and fertility in a much less explicit way than many other ceramic pieces. Clear statements glaze painted on the vessel affirm Soma use for conception in temples under the influence of Jupiter's rumbling: *ya as-adhi • adhi raua Indra ta ra ris-as adhi* , meaning "Commencing for delivering, the one delivering..., roaring, Jupiter endowing..." (above). *Infrasound from Jupiter endows fertility and vitality.*

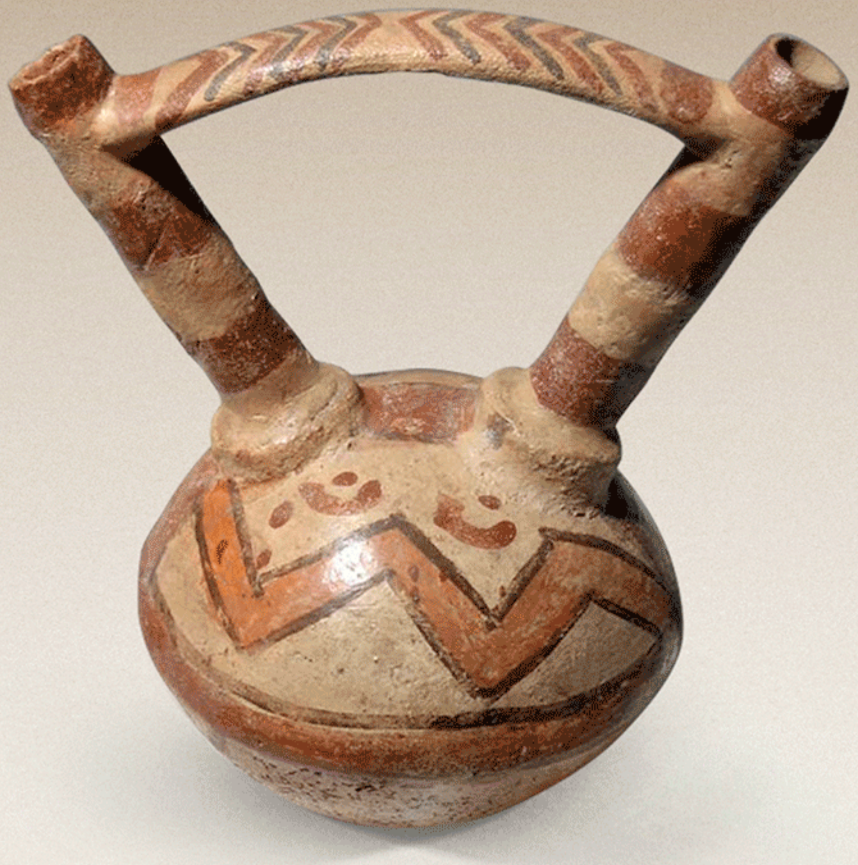
Giant square tunics woven in fine alpaca wool praise Jupiter's resounding works, with hypnotic ligature arrangements embedded in columns of repeating Hero Twins motif bearing staffs with rows of *kar kar kar* glyphs for 'works' (overleaf). These glyph ligatures are seen in Paleolithic artwork from all over the world, while such expressions had lost significance in many regions by the time of the Wari culture, over 11,500 years after the cataclysmic cometary destruction of the Atlantean continent of Poseidia.

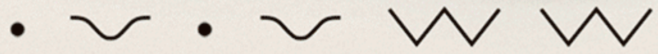


Stunning patternwork on square Wari ceremonial tunics also display feline twins holding straight DNA staffs banded with the square symbol for *Indra* , the divinity Jupiter, often shown with leopard spots have been rendered in rows to signify the supremacy of Jupiter among all the planets, as 'the one, the one...' (above).

Ceramic technologies of the Wari included psychoacoustic whistles painted with glyph texts complementing signs embedded in their forms: *• adhi • adhi plava plava adhi ra kar kar kar upama raua*, meaning "The one delivering..., inundating..., delivering granting works (of) the highest thundering..." (opposite).

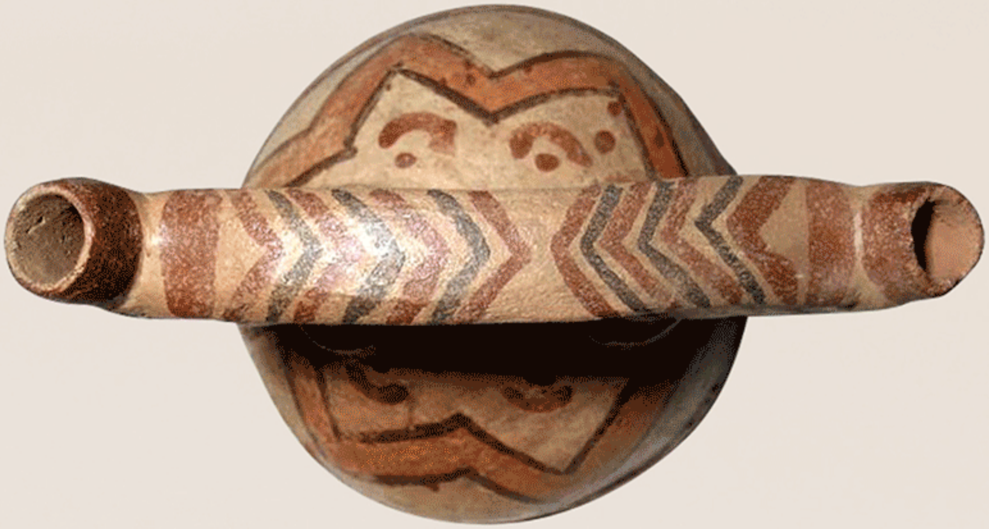
Among the tuned psychoacoustic whistling vessels of the Moche culture, Paleo-Sanskrit hieroglyphic texts were especially rendered in mother-of-pearl shell inlays that fluoresce under ultraviolet light, once produced using HHO plasma bulbs in resonant underground chambers for UV-A healing. The luminous script inlays read: *adhi-as upama upama upama nau upama pa cakra raua adhi • • • • • raua adhi sam cakra*, meaning "For delivering the highest..., spaceships of the highest protecting the era. Thundering delivering, the one, the one..., delivering the universal era" (overleaf).

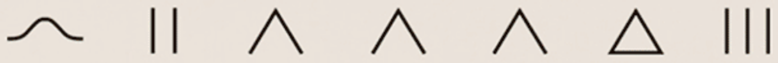




• adhi • adhi plava plava

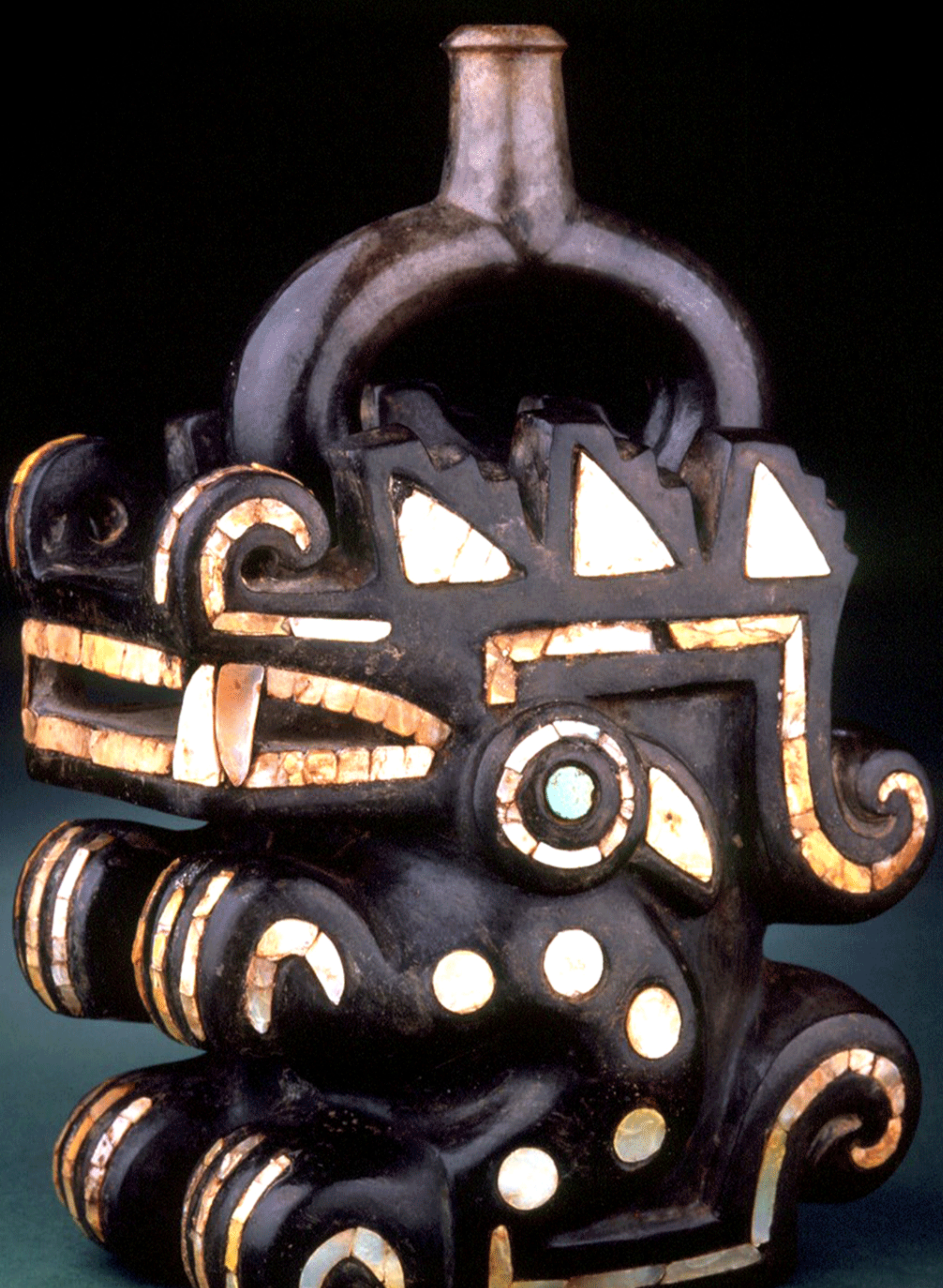
The one delivering, the one delivering, inundating, inundating...

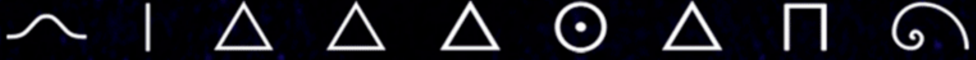




adhi ra kar kar kar upama r^{a}u^{a}

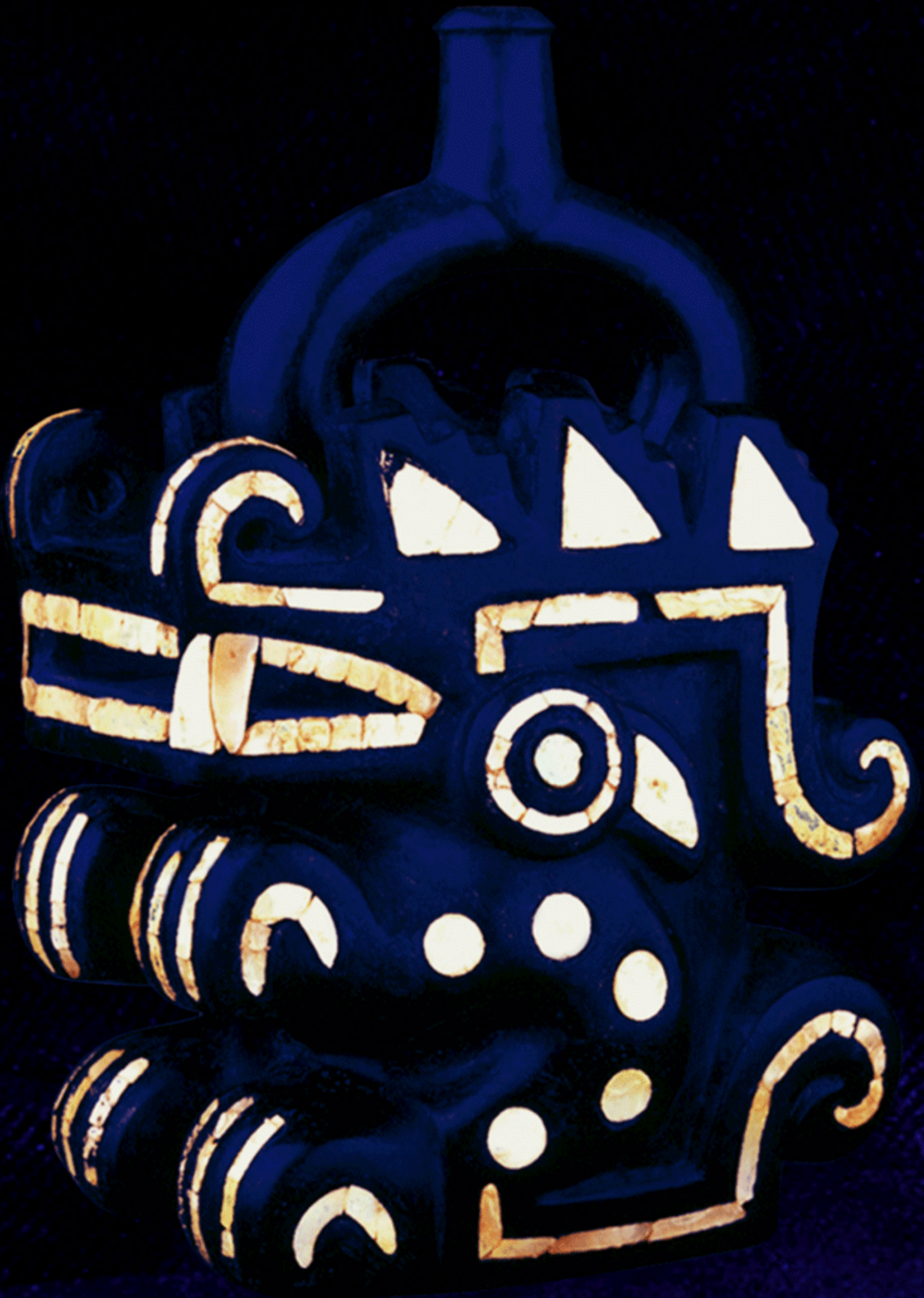
Delivering granting works (of) the highest thundering...

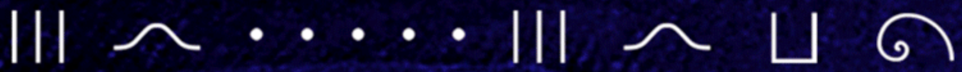




adhi - as upama upama upama nau upama pa cakra

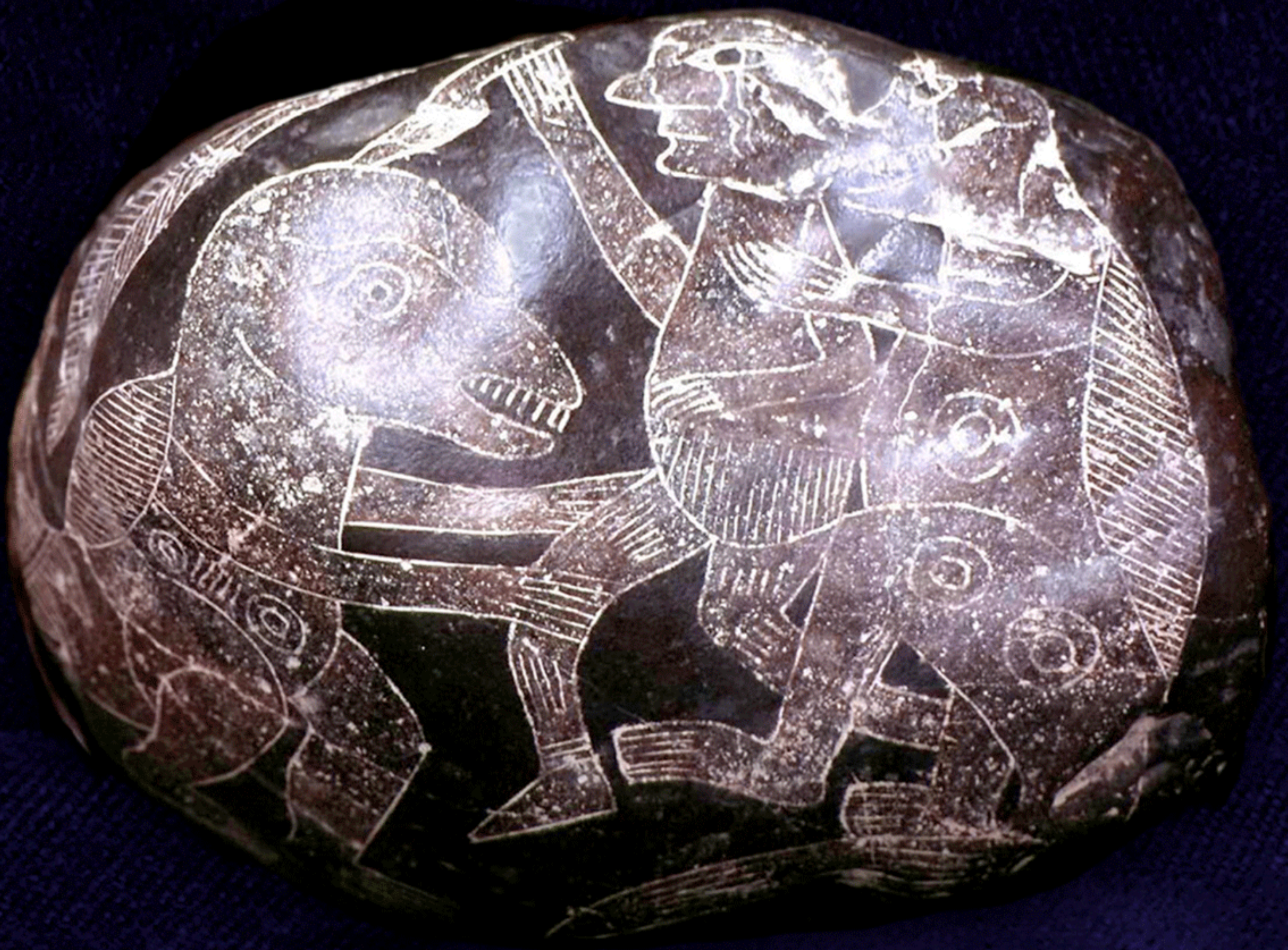
For delivering the triple highest, spaceships (of) the highest protecting the era

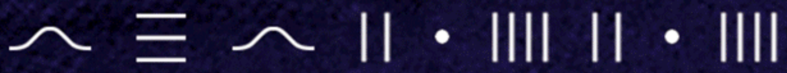




r^{a}u^{a} adhi • • • • • r^{a}u^{a} adhi śa^{m} cakra

Thundering delivering, the one, the one... thundering, delivering the universal era



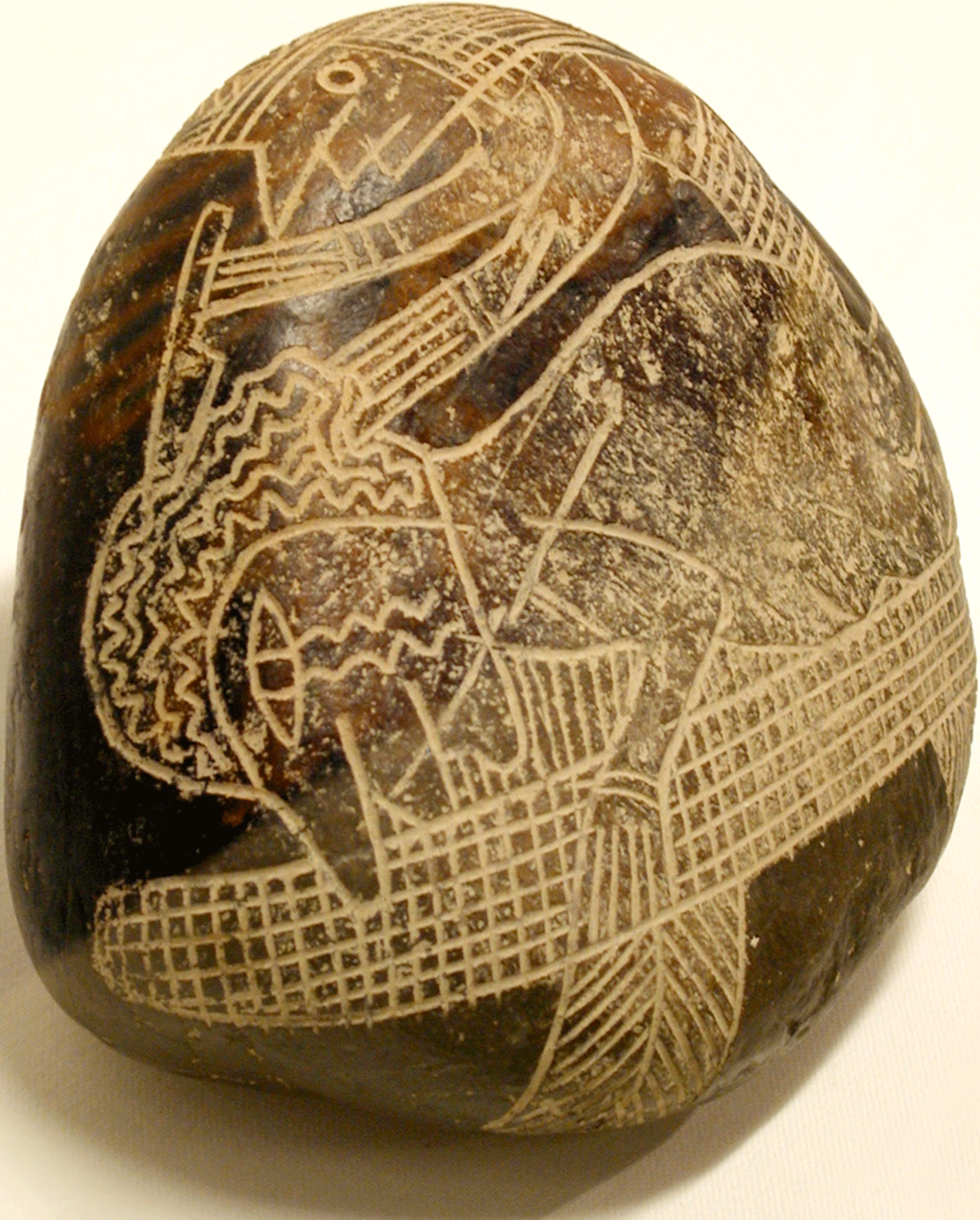


adhi $r^a u^a$ adhi ra • ri^s ra • ri^s

Delivering roaring, delivering..., granting (of) the one dwindling...

Suppression of the comprehensive Paleo-Sanskrit decipherment by epigrapher K. Schildmann has entirely relegated his unfinished work to the cordoned sidelines of academia, yet provides the only opportunity for understanding Paleolithic culture throughout the world. The job of decipherment now falls upon those few who recognize the great importance of the legacy of psychoacoustic resonance that preceded our times.

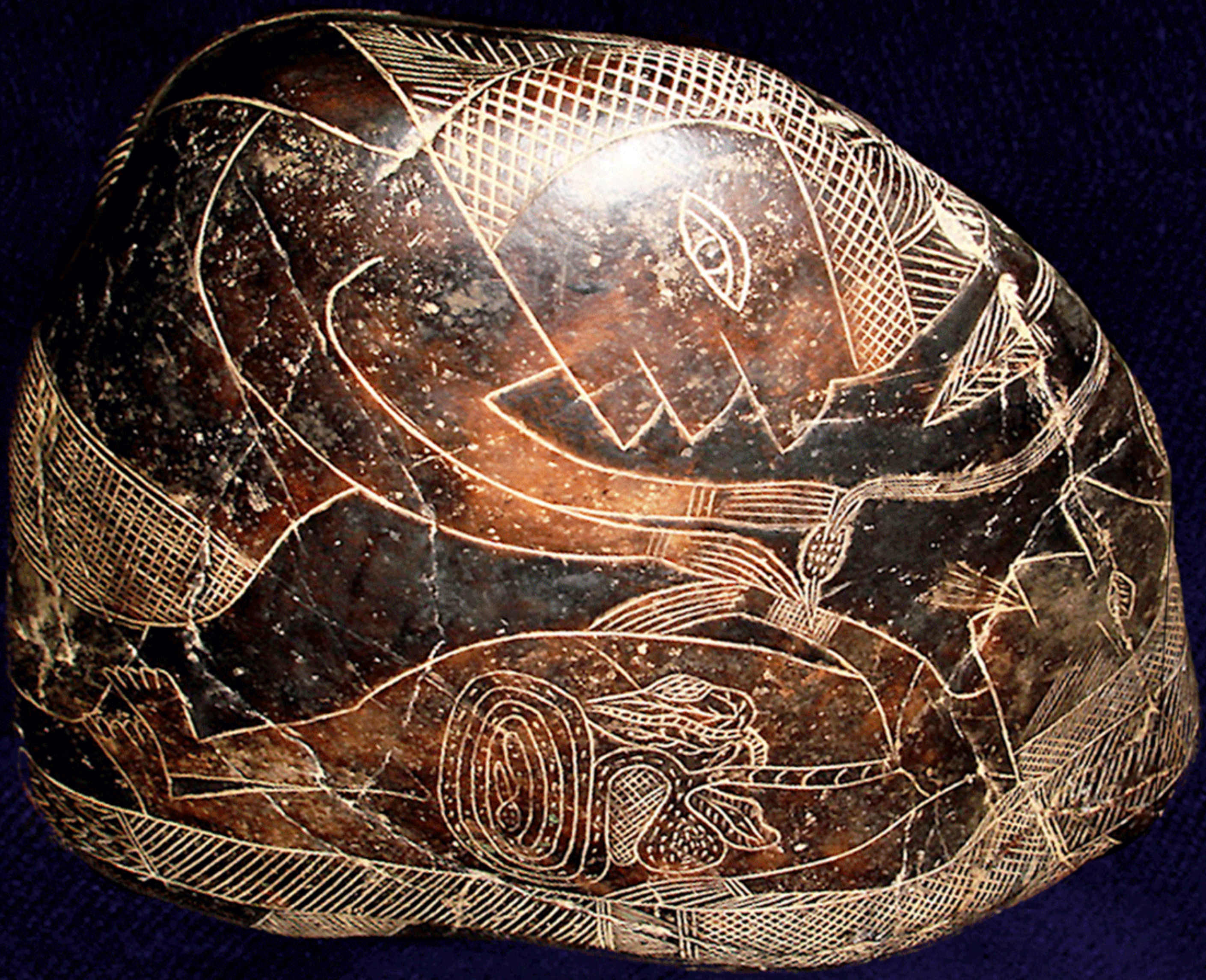
A large collection of enigmatic and suppressed Atlantean artifacts displayed at the Cabrera Museum in Ica, Peru[18] (opposite) was recovered from an undisclosed cave. Paleo-Sanskrit texts on totems, ceramics and basalt stones of all sizes confirm their genuine antiquity, offering a wealth of imagery including dinosaurs and complex surgical procedures. One stone shows *two tyrannosaurs attacking a giant human* reading: *adhi raua adhi ra • ris* , or "Delivering roaring, delivering..., granting (of) the one dwindling..." (above).



□ ǁ ☰ □ ⌒ ☰ |||| □ ∧ |

Indra ra r^{a}u^{a} Indra adhi r^{a}u^{a} ri^{s} Indra kar - as

Jupiter granting roaring, Jupiter delivering roaring dwindling, Jupiter’s..., workings...



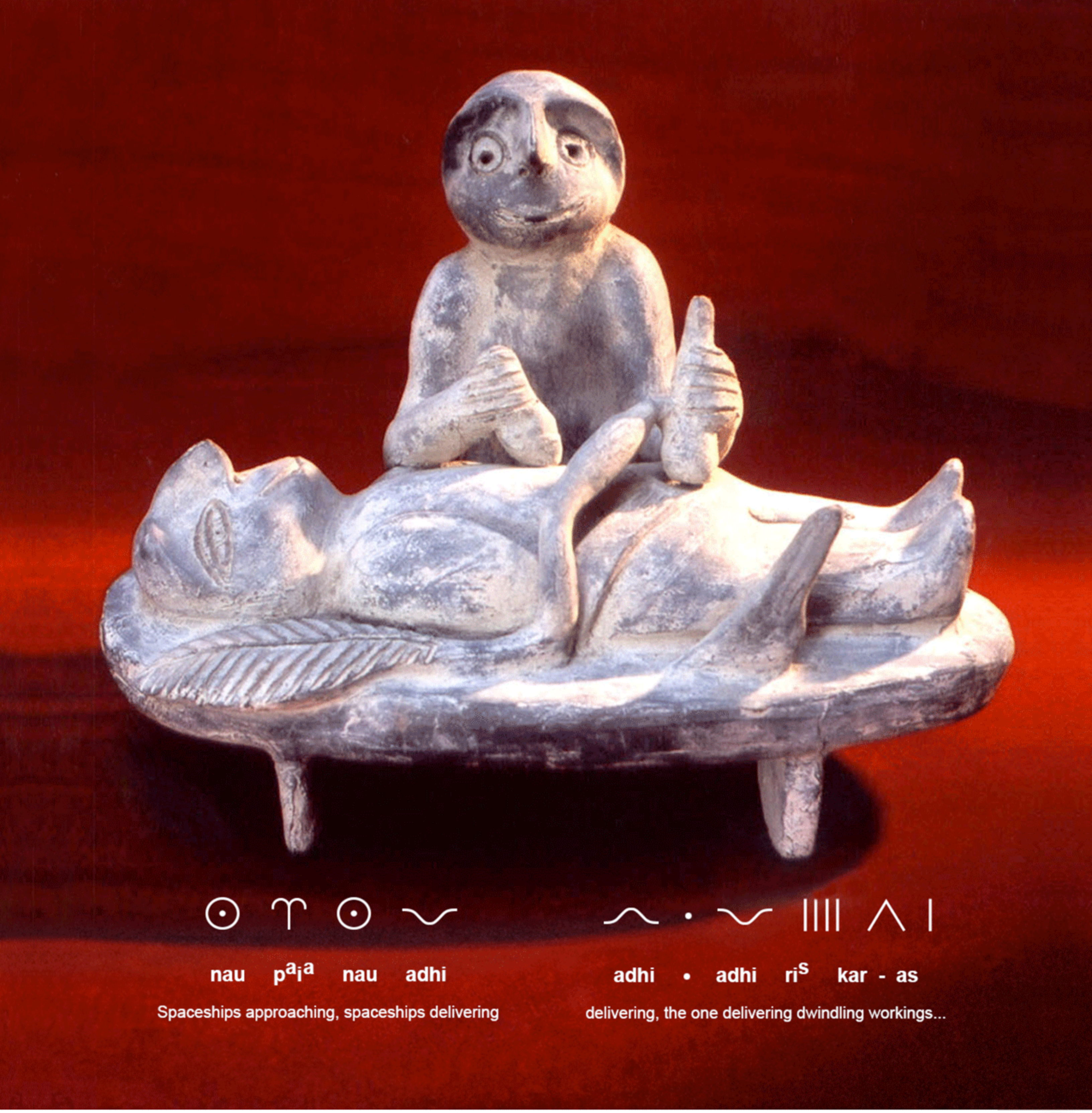
Λ I □ ⌒ II • ⌒ V II ☰ IIII

kar - as Indra adhi ra • adhi vi ra r^{a}u^{a} ri^{s}

Workings (of) Jupiter..., delivering granting (of) the one, delivering from granting (of) thundering dwindling...

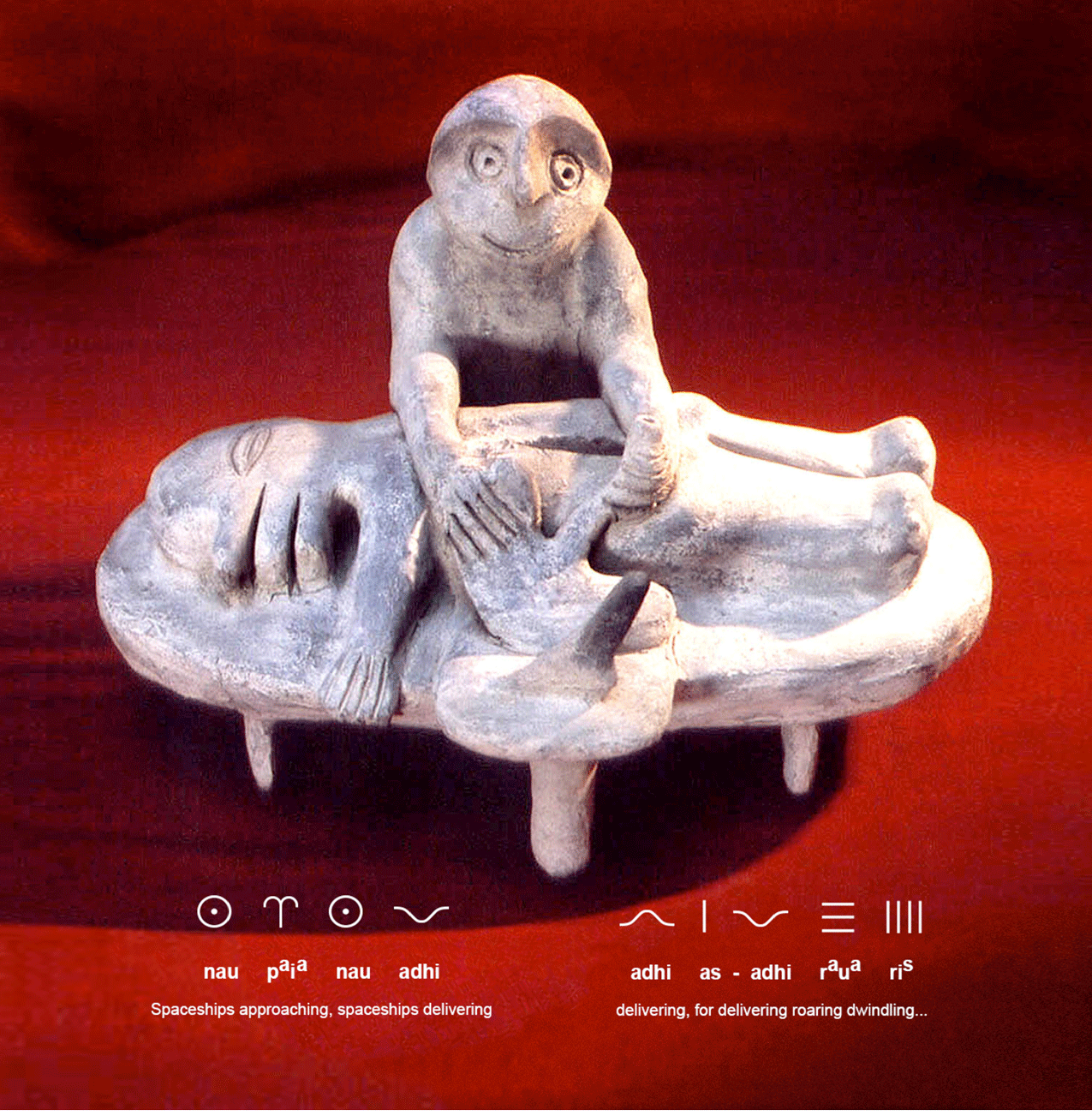
While such ancient depictions of dinosaurs attacking giant humans may strike many today as incredible, *advanced Vedic knowledge of long extinct epochs being consistent with a human presence on Earth millions of years ago bears serious consideration.* The reality of advanced neurosurgical procedures having been conducted by Atlantean healers is proven by cranial remains that verify depictions on the Ica stones.

One depiction of neurosurgery on a low platform reads: *Indra ra raua Indra adhi raua ris Indra kar-as* , meaning "Jupiter granting roaring, Jupiter delivering roaring dwindling, Jupiter's..., workings..." (opposite). Another boulder offers: *kar-as Indra Indra adhi ra • adhi vi ra raua ris* , meaning "Workings... (of) Jupiter, Jupiter... delivering granting (of) the one, delivering from granting (of) thundering dwindling..." (above).


nau p^{a}i^{a} nau adhi
Spaceships approaching, spaceships delivering
adhi • adhi ri^{S} kar - as
delivering, the one delivering dwindling workings...

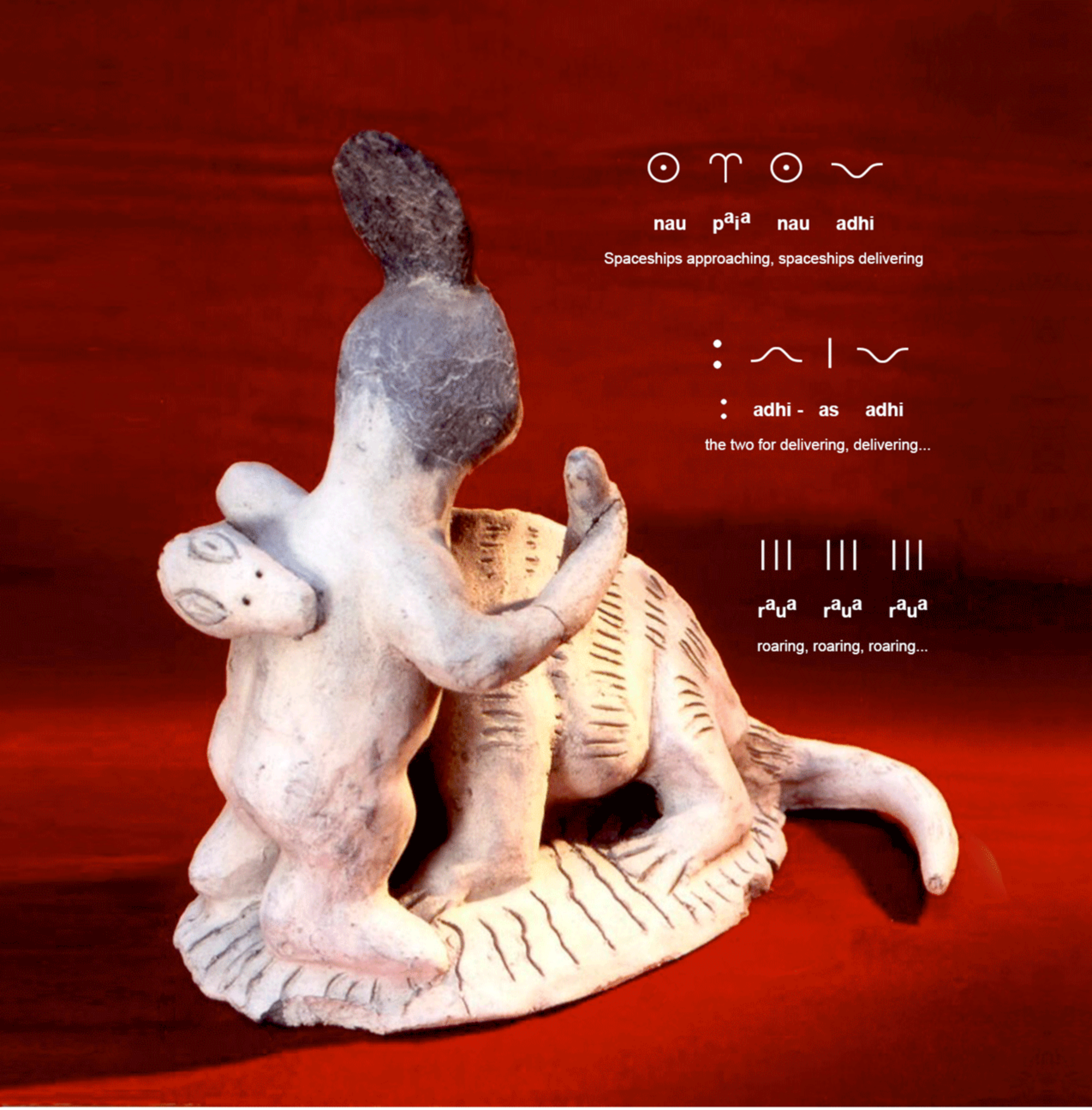
Dozens of unusual ceramic figurines of the Cabrera collection include a small reclining figure receiving bioelectrical qi healing on a specialized low oval platform from a qi practitioner (above). Stone tools focus *yin* from the healer, represented by the leaf, balancing elevated *yang* represented by the lingam.

The healer's curious face represents a known glyph ligature that reads: *nau paia nau adhi* , signifying "Spaceships approaching, spaceships delivering." Other glyphs marked on the healers hands, the recliner's eyes and the leaf representation connected to the energy cord flowing from a hand with the tool, reading: *adhi • adhi ris kar-as kar-as* , meaning "Delivering, the one delivering dwindling workings, workings..."


nau p^{a}i^a nau adhi
Spaceships approaching, spaceships delivering
adhi as - adhi r^{a}u^a ri^s
delivering, for delivering roaring dwindling...

The 'spaceships approaching' face ligature design was also replicated in ceramics at Glozel, France that were duly confirmed by radiocarbon analyses as dating to Paleolithic times. Another quite similar ceramic sculpture presents an identical healer with the wide-eyed expression, seated at a low oval healing platform performing kidney transplant surgery, with the organ and abdominal incision clearly seen (above).

Once again, the full set of glyphs incised in the clay sculpture provides quite a similar statement to the first: *nau paia nau adhi adhi as-adhi raua ris ris*, for "Spaceships approaching, spaceships delivering..., for delivering roaring dwindling, dwindling..." Roaring vimana once transported people and goods worldwide.

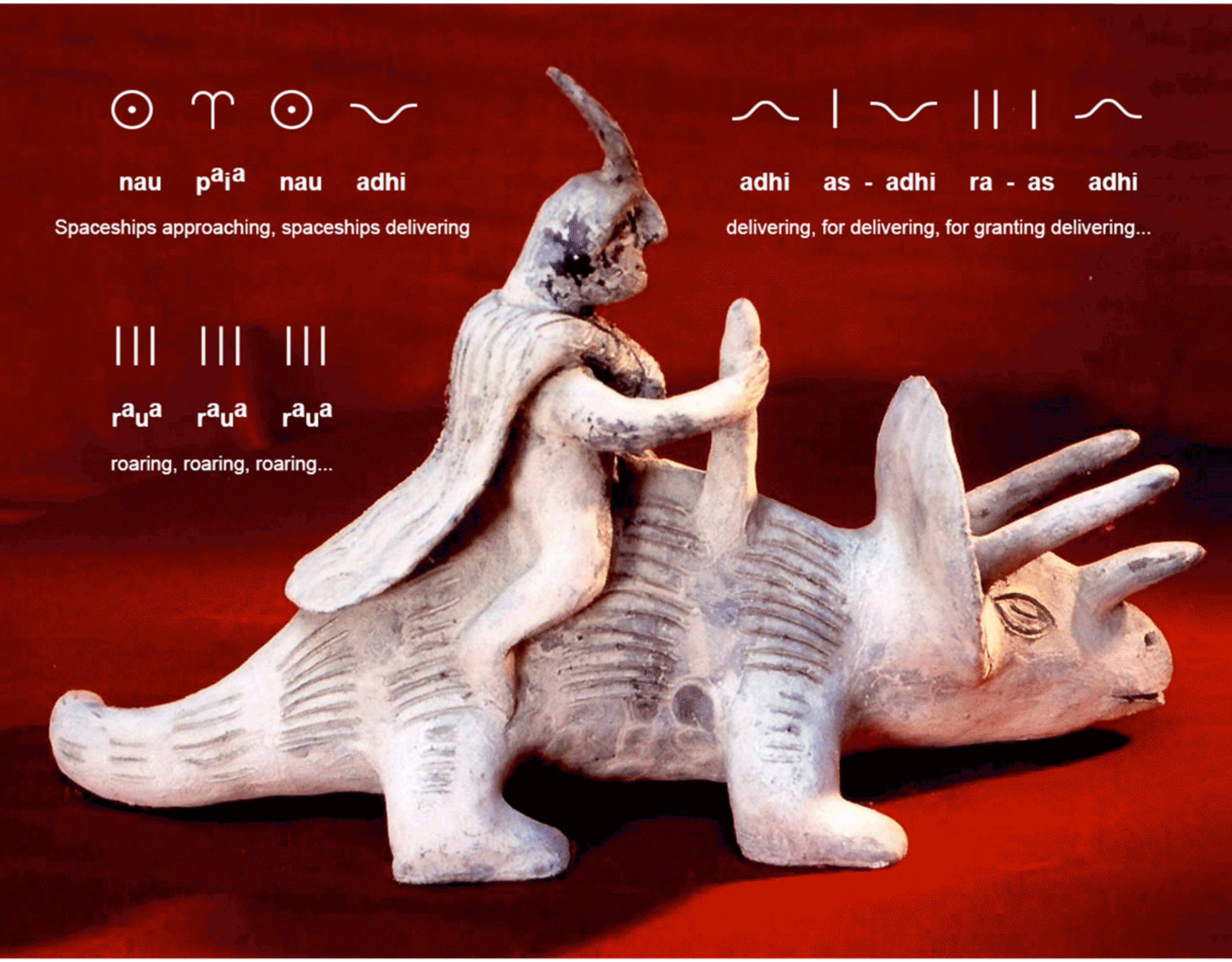

⊙ ϒ ⊙ ∼
nau $p^{a}i^{a}$ nau adhi
Spaceships approaching, spaceships delivering
: ⌒ | ∼
: adhi - as adhi
the two for delivering, delivering...
||| ||| |||
$r^{a}u^{a}$ $r^{a}u^{a}$ $r^{a}u^{a}$
roaring, roaring, roaring...

As previously discussed in the context of many other votive artifacts from the bygone Atlantean era, the gradual diminishing of thunderous infrasound reverberations from the planet Jupiter were lamented as causes of illness and death such as cancer and kidney disease steadily increased among the population.

This sentiment is closely echoed in Paleo-Sanskrit texts from Glozel, France where such unusual imagery incited derision from academics who still avoid all serious consideration of the many profound implications of Atlantean high knowledge: "Jupiter: that declining brilliance, evil building, also death, reducing the good spaceships brilliance for granting, darkness growing, oh, the era for delivering that, for the flooding."

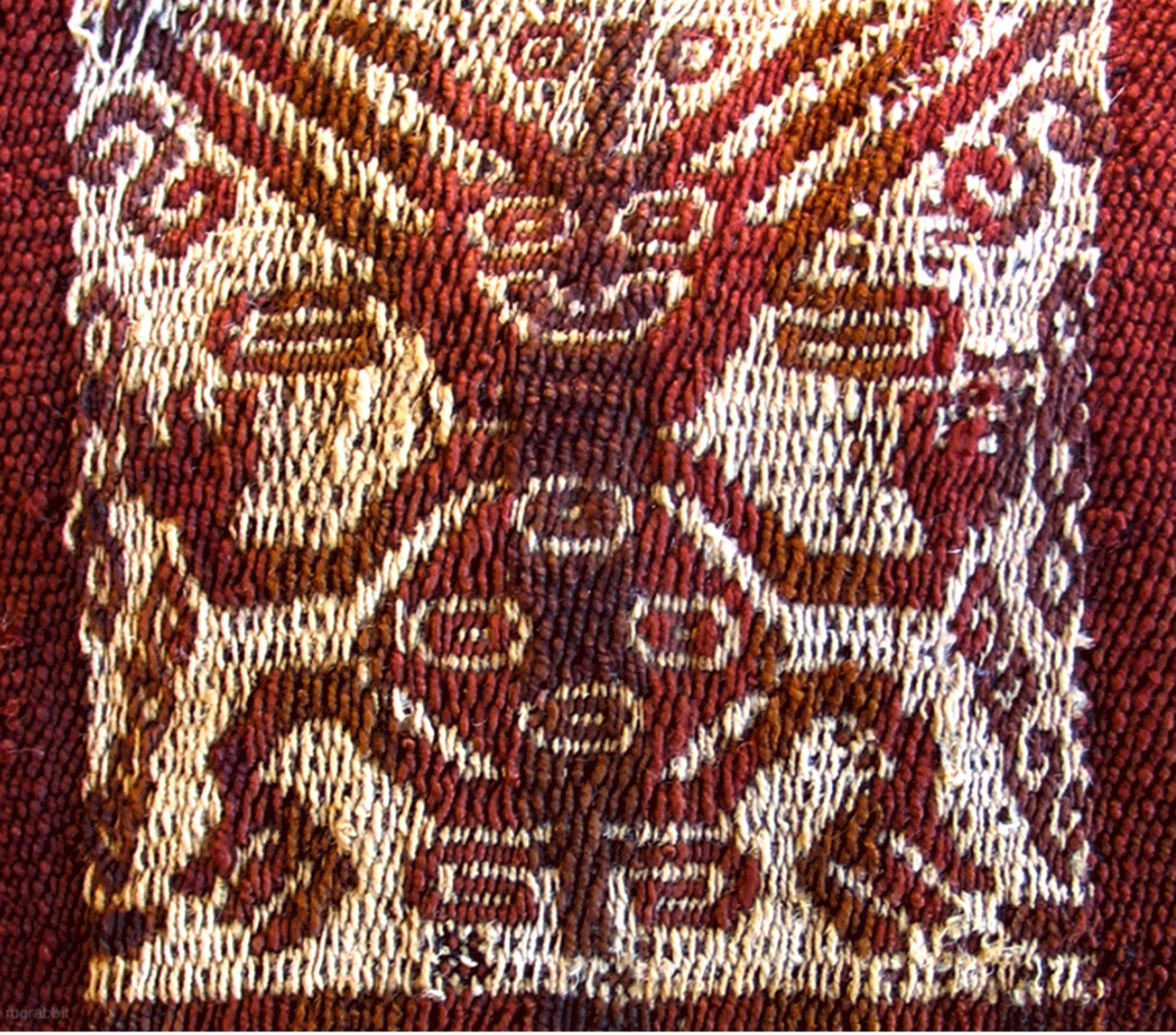
Atlantean sculptors and authors of votive texts could not have been more clear in their statements concerning the resonant source of abundant acoustic energy once utilized by the wide array of 'wireless' pyramid and spacecraft technologies during their high epoch: *infrasound from the giant planet Jupiter.*

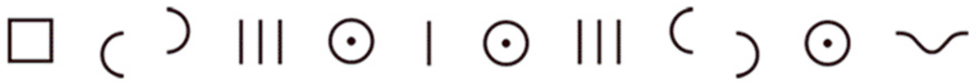
Repeated statements from ancient pyramid-building cultures distributed throughout the Americas, and indeed throughout the world, are now building into a harmonious chorus of ancestral voices reminding humanity of our elevated past civilizations and bioelectrical healing technologies based on infrasound.


nau p^ai^a nau adhi
Spaceships approaching, spaceships delivering
adhi as - adhi ra - as adhi
delivering, for delivering, for granting delivering...
r^au^a r^au^a r^au^a
roaring, roaring, roaring...

The dinosaur motif is used to represent the roaring of the pyramids, as reinforced by the many *raua* glyphs. The stupefied expression on the faces of the healers are duplicated among other Paleo-Sanskrit artworks; in lydite figurines from Sutatausa, Colombia; ceramic figurines from Tayos Cave, Ecuador and etched on megaliths at the lost White City, Honduras. Despite distinctive styles, the glyph phrases are very consistent.

When one considers the repetitive content of expressions in sacred texts inscribed on these artifacts, such culturally specific imagery repeated on all continents of the world represents the greatest form of evidence attesting to the *infrasonic workings of the Great Pyramid that once resounded throughout the entire world.*



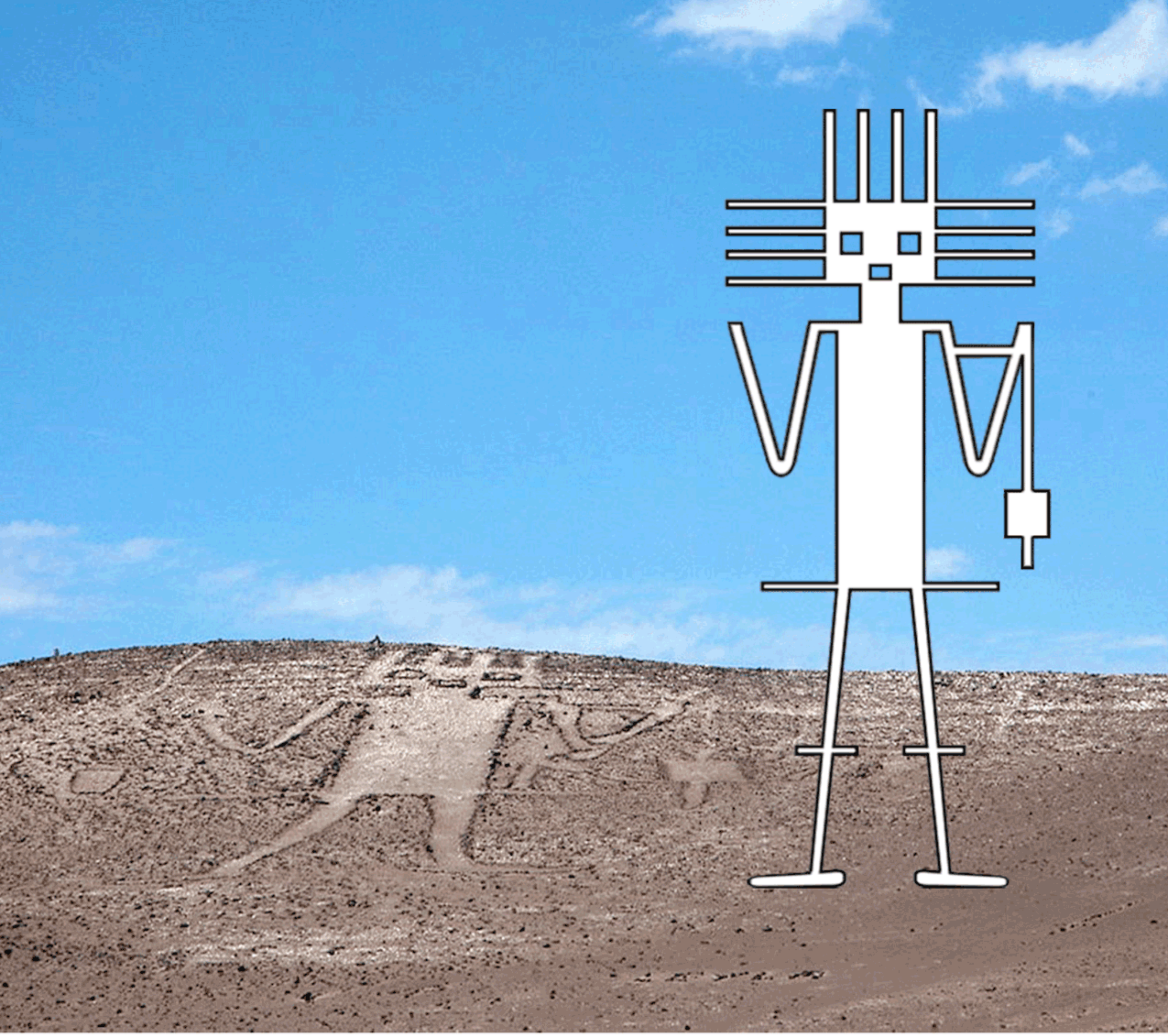


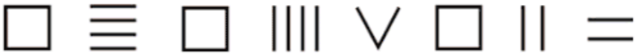
Indra mi - is r^{a}u^{a} nau as - nau r^{a}u^{a} mi - is nau adhi

Jupiter: synchrony (of) roaring spaceships, for spaceships roaring synchrony, spaceships delivering.

Extremely dry, salty, sandy soil conditions that dominate the Azápa Valley, in present-day northern Chile, sterilize cloth remains and mummified bodies to provide modern pathologists, archeologists and linguists with a wealth of well-preserved ancient materials. While pathology and genetic information was gleaned, patternwork on textile remains has not yet been properly identified.

These enigmatic woven pictograms hide long, embedded glyph phrases. The repeating square format of a Chiribaya textile presents the statement: *Indra mi-is raua as-nau raua mi-is nau adhi* , meaning "Jupiter: synchrony (of) roaring spaceships, for spaceships roaring synchrony, spaceships delivering..." (above).



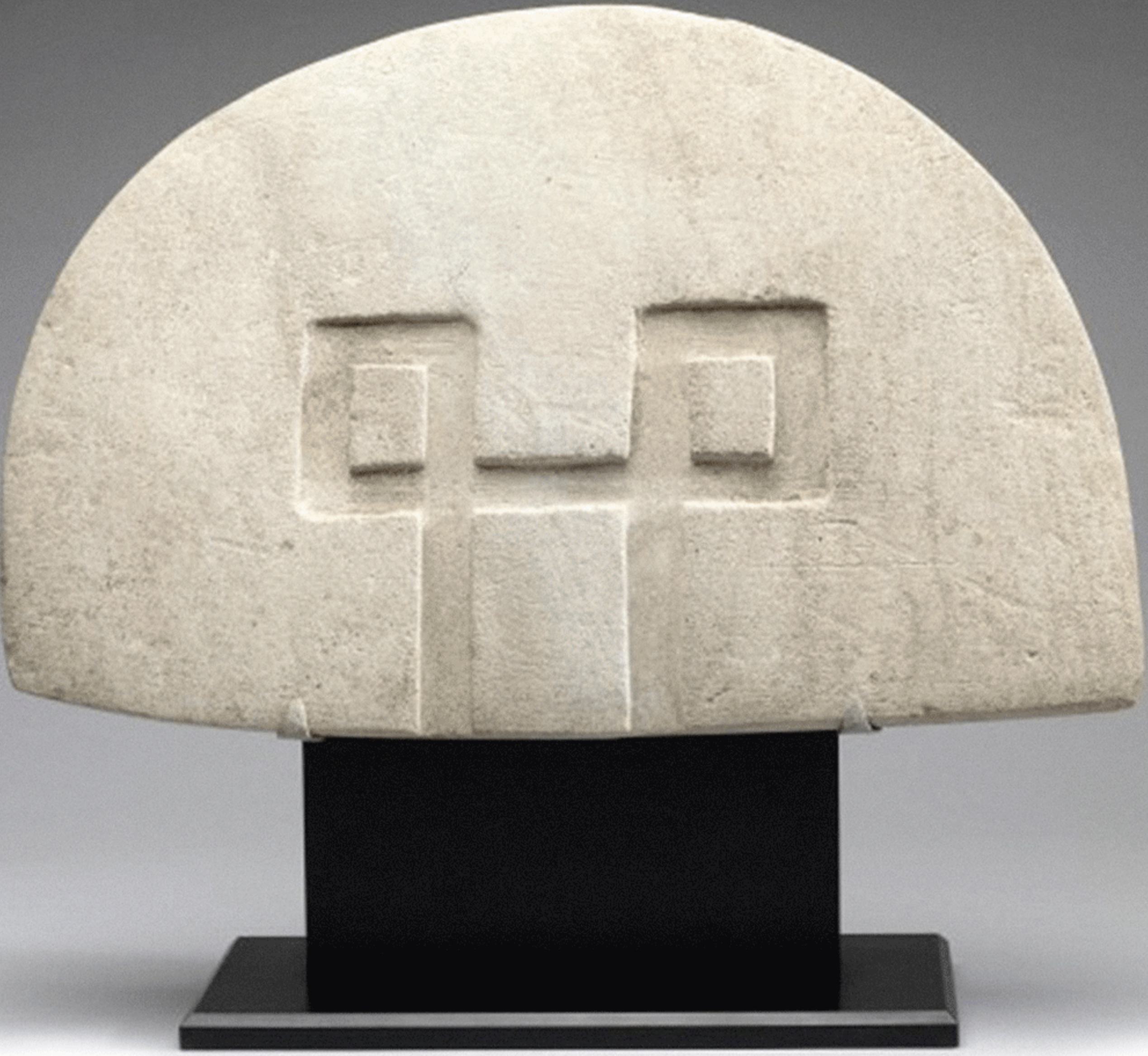


Indra ri^{S} Indra ri^{S} vi Indra ra ra

Jupiter: dwindling, Jupiter: dwindling..., through Jupiter... granting, granting...

The reality of highly advanced ancient Atlantean aerospace technologies and the closely-related psychoacoustic technologies of the pyramids and binaural whistling vessels are further supported by amazing geoglyphs that can only be seen clearly from the air. Like the famous Nazca, Palpa and Sajama lines of Peru and Bolivia, Chile's Azápa Valley also contains geoglyphs with embedded Paleo-Sanskrit text.

The most impressive geoglyph in Azápa is a giant, geometrically rendered figure with a square head, square eyes and rectangular open mouth, holding a square decapitated head. Starting at the head, glyphs read: *Indra ris Indra ris vi Indra ra ra* , meaning "Jupiter: dwindling..., through Jupiter... granting..." (above).



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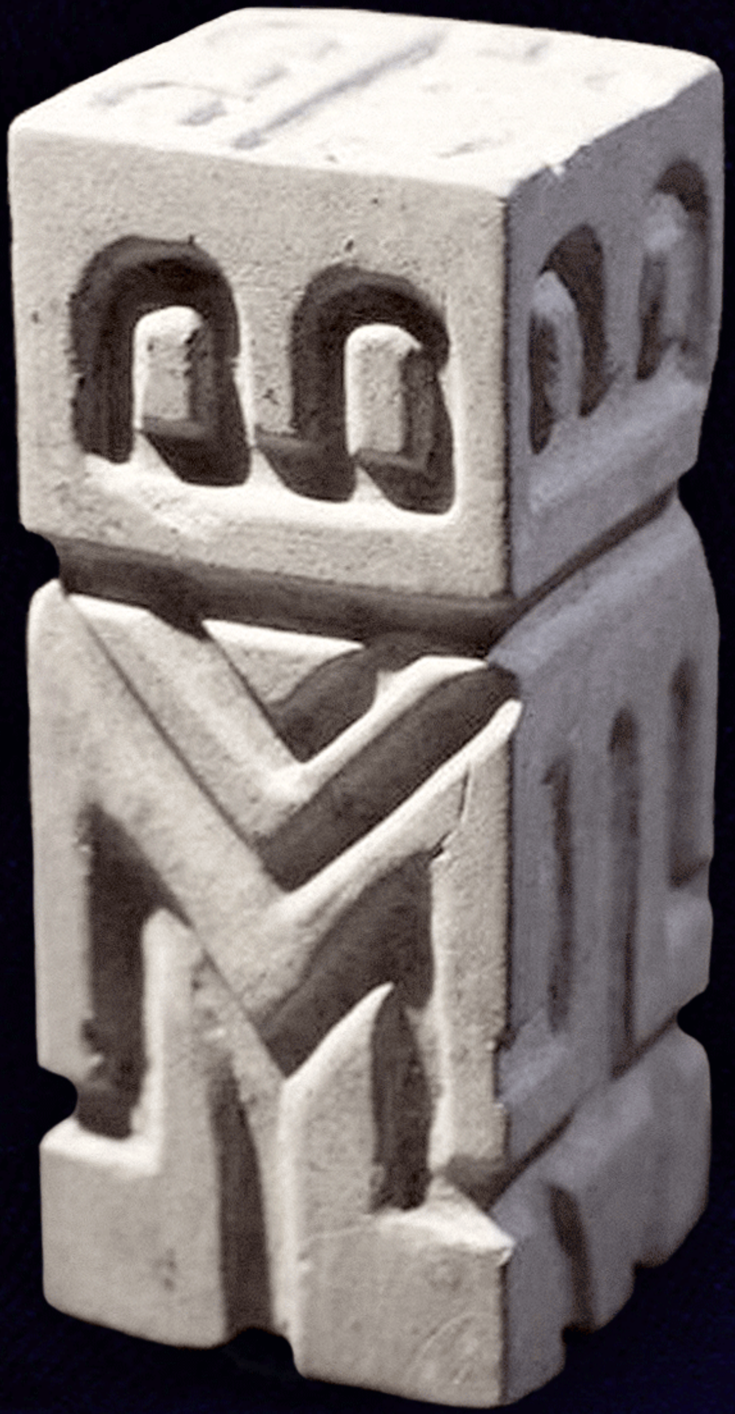
Indra ra - as Indra adhi - as

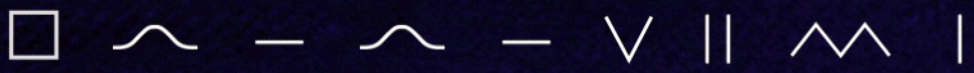
Jupiter: for granting, Jupiter: for delivering.

Sculptural representations of the Neolithic Valdivia culture, located on the northern coastal zone of present-day Ecuador, provide a rich set of hieroglyphic texts that can now be understood in their proper context as a descendant culture of the highly advanced Atlantean civilization. The tight geometric appearance of these ancient stoneworks, with their polished forms, display a beautiful simplicity also replicated by modern art.

Geometric figures were inset into refined and polished limestone pieces. The very fine consistency of these smoothly shaped anthropomorphic limestone sculptures suggests their having been cast from a geopolymer slurry using the same artificial limestone production techniques documented at the Great Pyramid and megalithic temples of Göbekli Tepe. A geometrically abstracted figure head with square eyes from Valdivia reads: *Indra ra-as Indra adhi-as* , or "Jupiter: for granting, Jupiter: for delivering." (above).

Small robot-like figurines from Valdivia resemble the stargazing robot figurines from La Maná were made with heads shaped as cubes to signify the deified planet Jupiter, with inset glyphs reading: *Indra adhi-as adhi-as vira karikr-as* , meaning " Jupiter: for delivering, for delivering virility, for making tribute" (opposite).



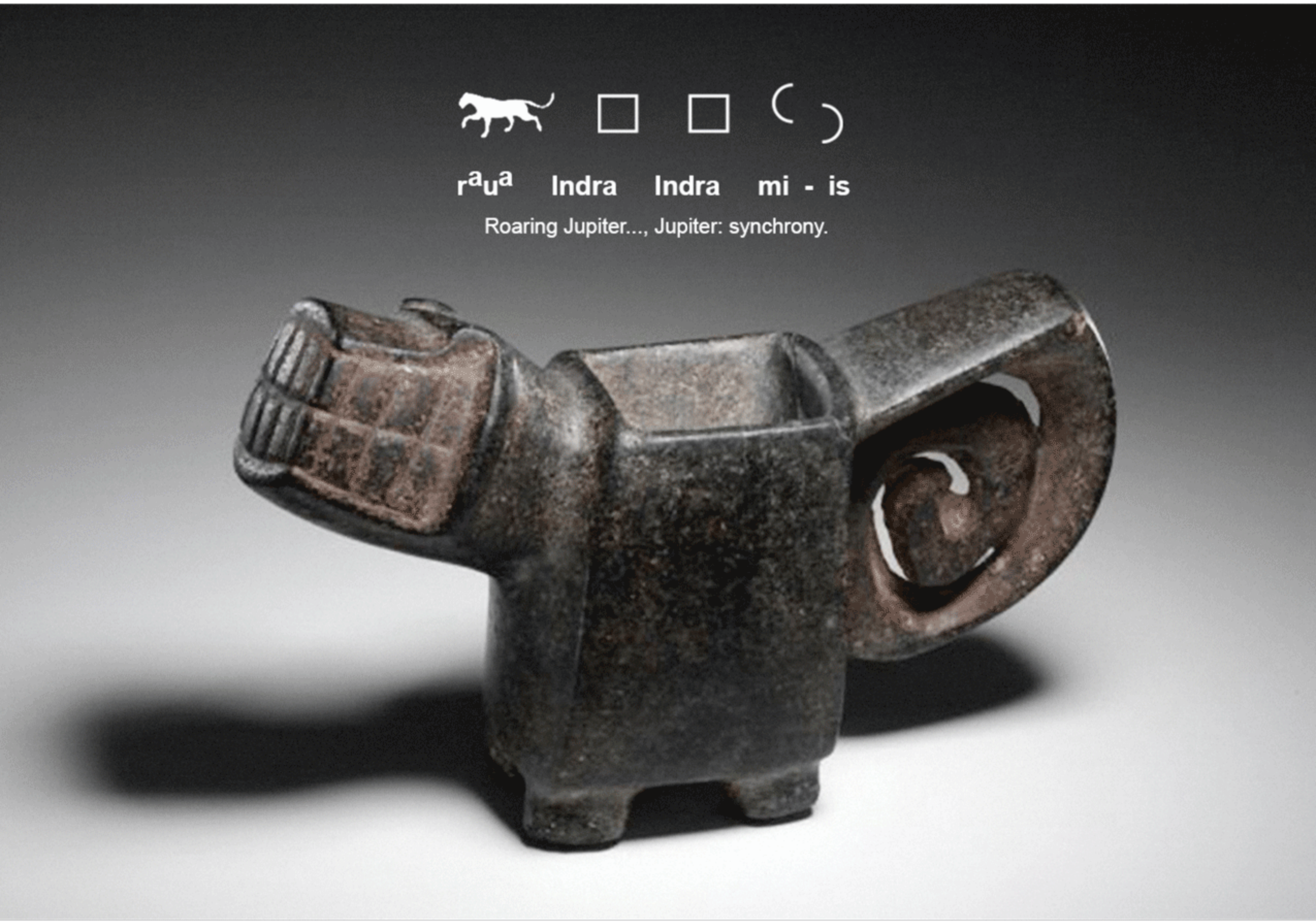


Indra adhi - as adhi - as vira kari - kr - as

Jupiter: for delivering, for delivering virility, for making tribute.

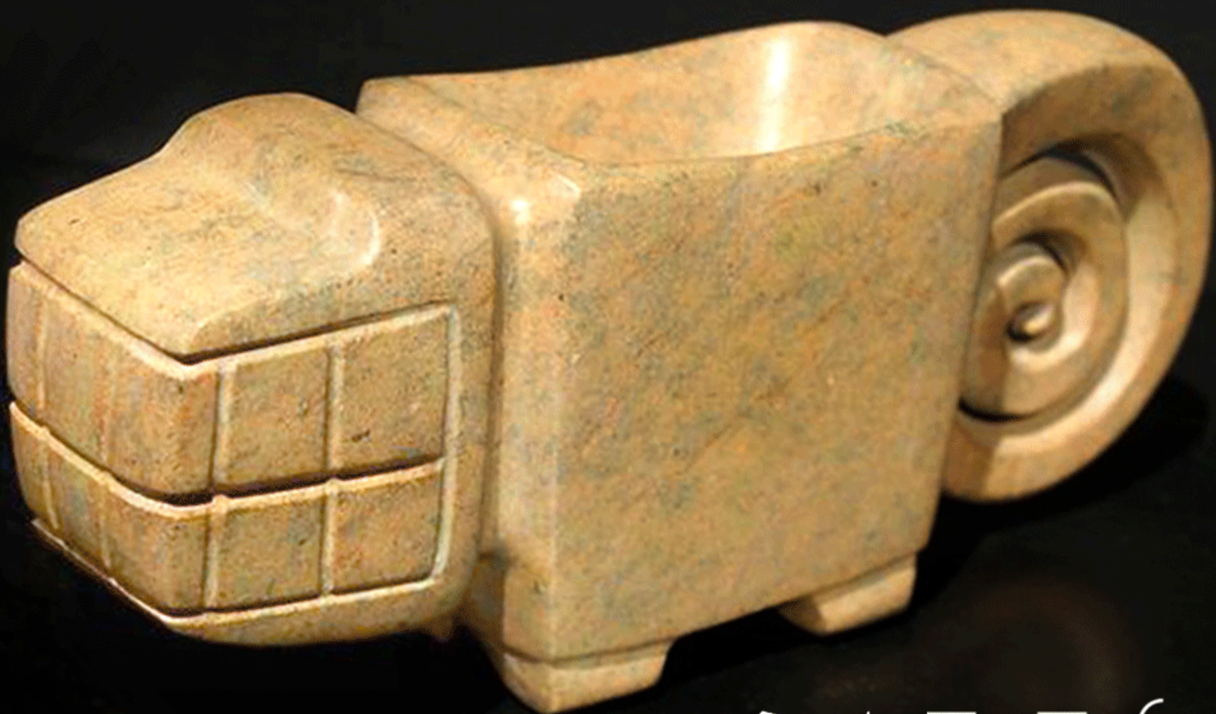
Reverence for Jupiter upheld the divine vital influence of resonant infrasound transduced by the giant planet, and focused for human benefit by the magnetic poles of the Earth and the axis-symmetric structures of the Great Pyramid and the entire megalithic complex situated on the Giza plateau. Planetary infrasound frequencies transduced by the Great Pyramid form standing waves around the entire planet that were observed by GOES-10 satellite on the night of December 7-8, 2001 during severe solar storms.

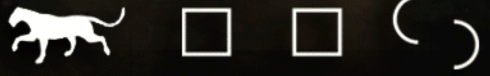
Resonant bands formed by the natural Fibonacci structure of global standing wave patterns focus the most intensely focused infrasound onto the great circle distance of 30%, forming a sacred alignment that passes through the megalithic temples of the Andes mountains and over the coastal zone of Valdivia, Ecuador. Praise of Divine Indra was also expressed through repeating cubical forms and square inscriptions made by the Sanskrit-speaking artists of Valdivia. A puma-shaped mortar offers sharp geometric glyph forms, together reading as: *raua Indra Indra mi-is* , meaning "Roaring Jupiter..., Jupiter: synchrony" (below).


$r^{a}u^{a}$ Indra Indra mi - is
Roaring Jupiter..., Jupiter: synchrony.

The same simple votive statement is replicated in the forms of other votive stone mortars produced in the same modern-looking abstract figurative style that characterizes the Valdivia culture. A wide variety of stone materials were used for these mortars, including basalt, marble, and other very hard stones that cannot be easily identified, but appear to a be unique mixes of finely powdered and reconstituted as cast stone.

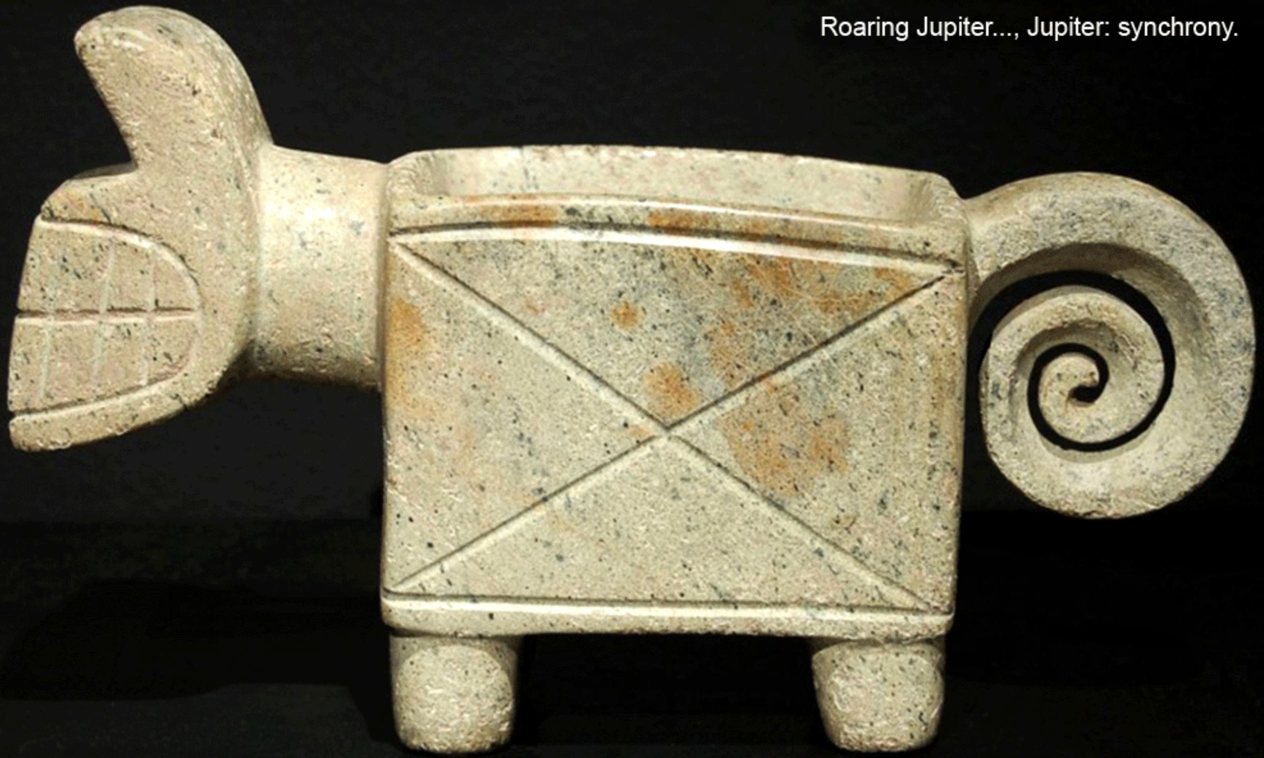
One cubical puma-shaped mortar with head and tail offers the phrase: *raua Indra adhi-as Indra ta mi-is* , meaning "Roaring Jupiter: for delivering, Jupiter: endowing synchrony..." (opposite, below).

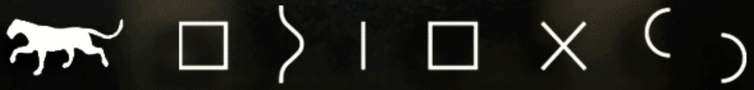




r^au^a Indra Indra mi - is

Roaring Jupiter..., Jupiter: synchrony.



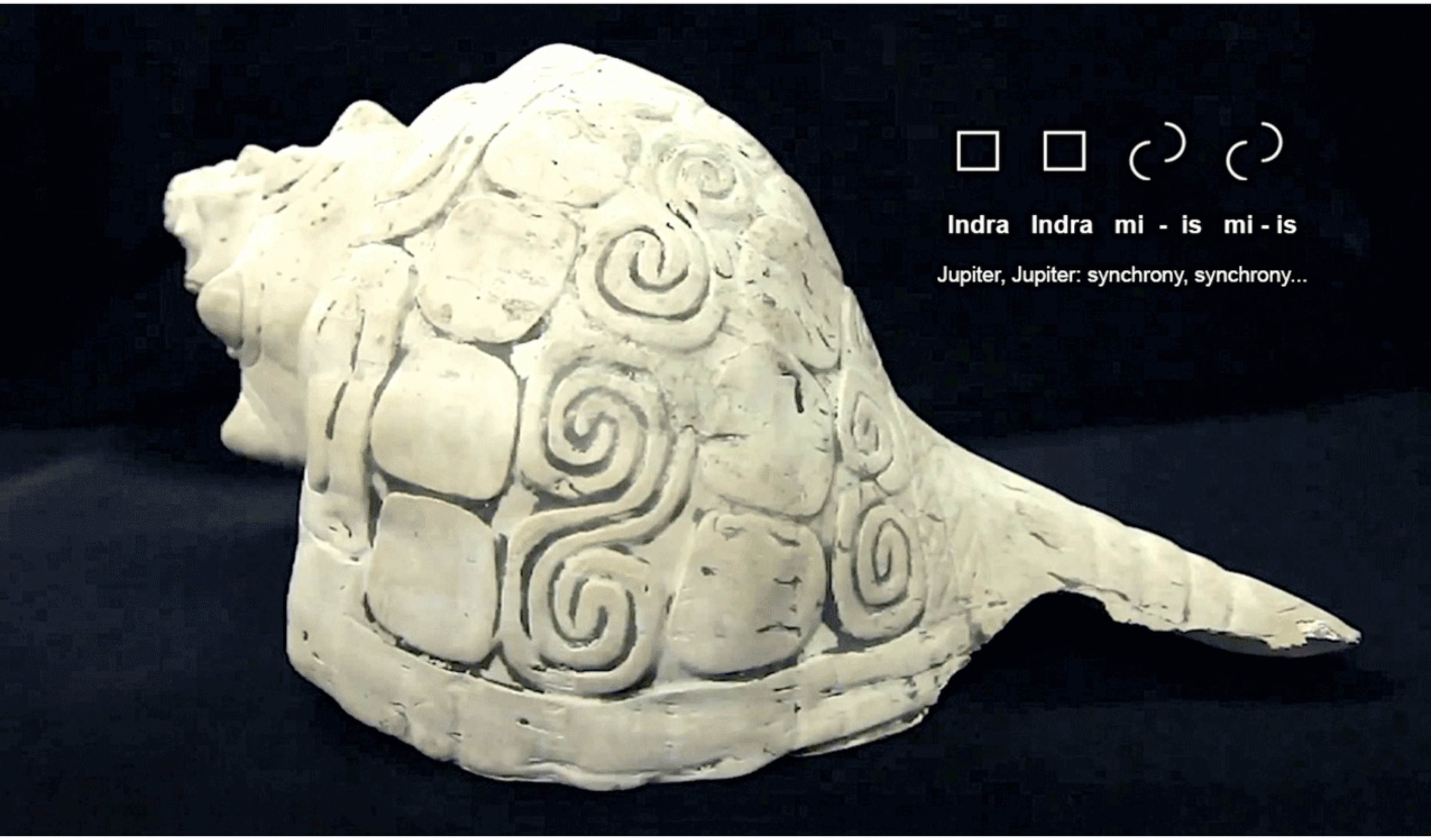


r^au^a Indra adhi - as Indra ta mi - is

Roaring Jupiter: for delivering, Jupiter: endowing synchrony.

Paleolithic linguistic roots of the Valdivia culture of present-day Ecuador were not isolated by any means, but extended throughout the region, with hieroglyphic texts having been detected among every Pre-Colombian culture in the Americas. The finest examples of hieroglyphic texts are still emerging from the long silence of thousands of years that have elapsed since their concealment in sealed caverns.

Photographs of a large archive of ancient artifacts located in present-day Mexico has recently been published, after discovery several years ago within a long tunnel system located below the Teotihuacan pyramid complex. Hundreds of interred art objects including ceramic, stone and metal pieces were deposited as offerings in a wide primary tunnel aligned directly below the main axis of the Pyramid of the Plumed Serpent. Excavations of three chambers located at the end of the broad passageway continue to reveal a wealth of artifacts that expand our knowledge of psychoacoustic traditions practiced at the pyramids.


Indra Indra mi - is mi - is
Jupiter, Jupiter: synchrony, synchrony...

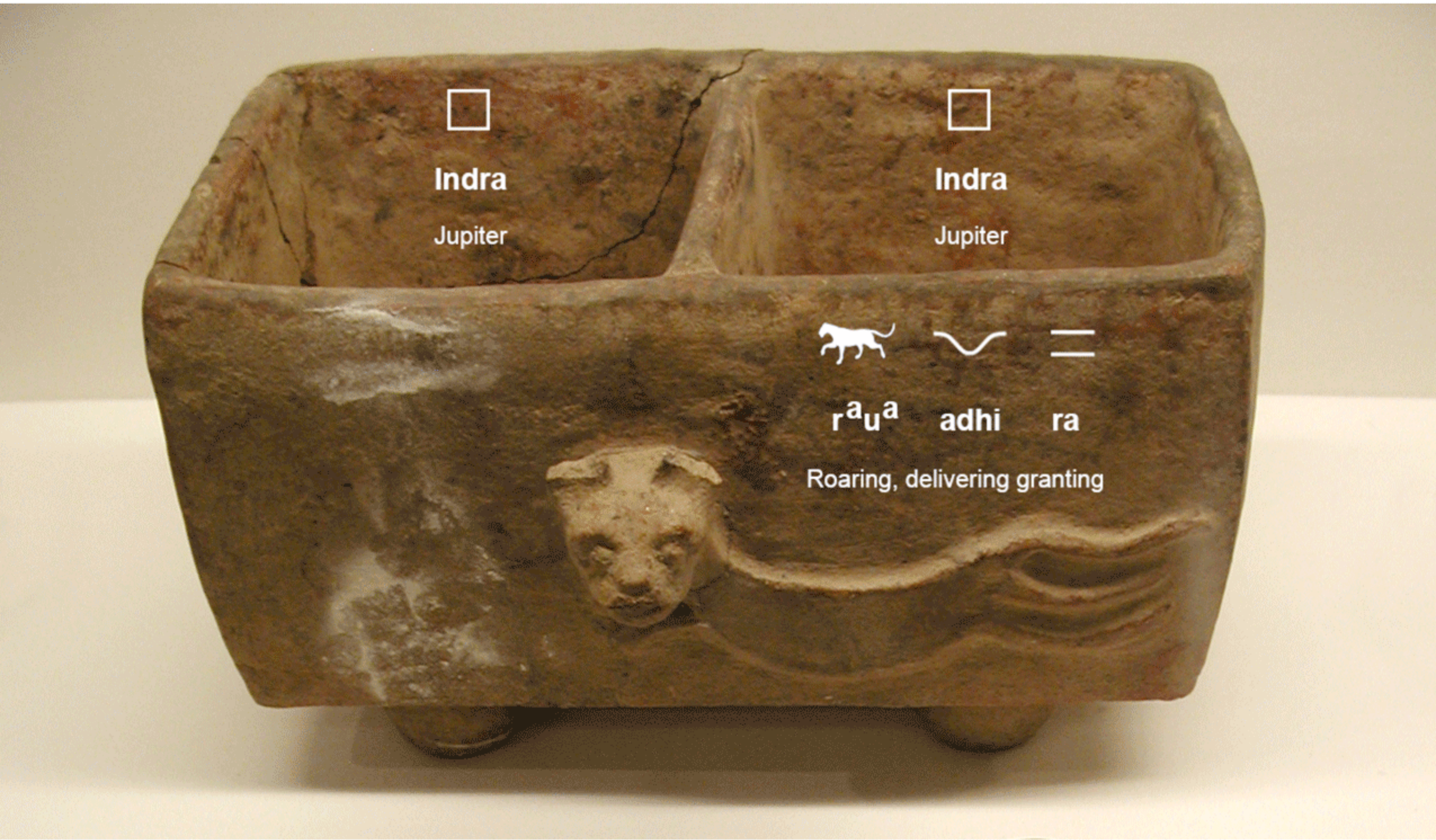
The powerful high-frequency acoustic output of the conch horn must have been used in conjunction with several other horns with slightly offset frequencies to induce an interference frequency, also known as a beat frequency that synchronizes the hemispheres of the human brain. This deeply meditative effect constitutes the primary purpose of the many psychoacoustic traditions of pyramid-building cultures around the world, applying piezoelectric materials like calcite-rich conch shells for amplification of sound.

Votive references to Indra carved into the surfaces of the conch shell directly reference the sophisticated physiological effects of the psychoacoustic horn, reading: *Indra Indra mi-is mi-is* , meaning "Jupiter, Jupiter: synchrony, synchrony..." (above). The concise use of these repeating glyph phrases is remarkable.

Hemispheric synchrony is accomplished today with binaural beats played over audiophones for meditation or relaxation, yet this method denies the most profound aspects of enhanced consciousness achieved by ancient Vedic Kundalini masters in all parts of the world. *A buzzing bodily sensation centered on the chakras is only experienced when actively breathing into the vessels by stimulating the vagus nerve.*

Known pranic practices from ancient India have preserved the holistic techniques involved in raising the latent force of Kundalini within the human body, especially focusing on the breath of life, slowly drawn in and pushed out, written by Paleo-Sanskrit authors using the *mi-is* glyph meaning 'rise-fall' or 'synchrony'. *This term applies not only to the rise and fall of breathing, but to the rhythmic pulsations of each chakra.*

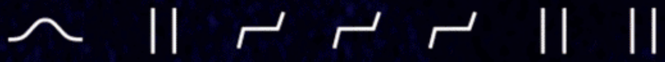
The divine symbolism associated with Jupiter was designed into sacred objects of all kinds. Ceramic fragments from a system of perforated stone ball weights and their container have been reassembled from excavations in Oaxaca, Mexico to reveal a sacred pictographic text. The volume of a rectangular container is divided into two cubical receptacles with equal volumes, perhaps used for liquid volume measurement, were marked with several glyphs. The container offers the full votive phrase: *Indra Indra raua adhi ra* , meaning "Jupiter, Jupiter: roaring, delivering granting" (below).



The divine psychoacoustic influences of the reverberations of Jupiter were understood as extending the vital forces of human beings by rhythmic entrainment, thereby extending the cellular longevity in the micro-scale and extending life expectancy on a macro-scale for adepts of Vedic temple practices. The heart and all organs are effectively automated by the booming infrasound resonance of the pyramids, based on the known frequencies of Schumann resonances tied to the fundamental heartbeat frequency of 1.45 Hz.

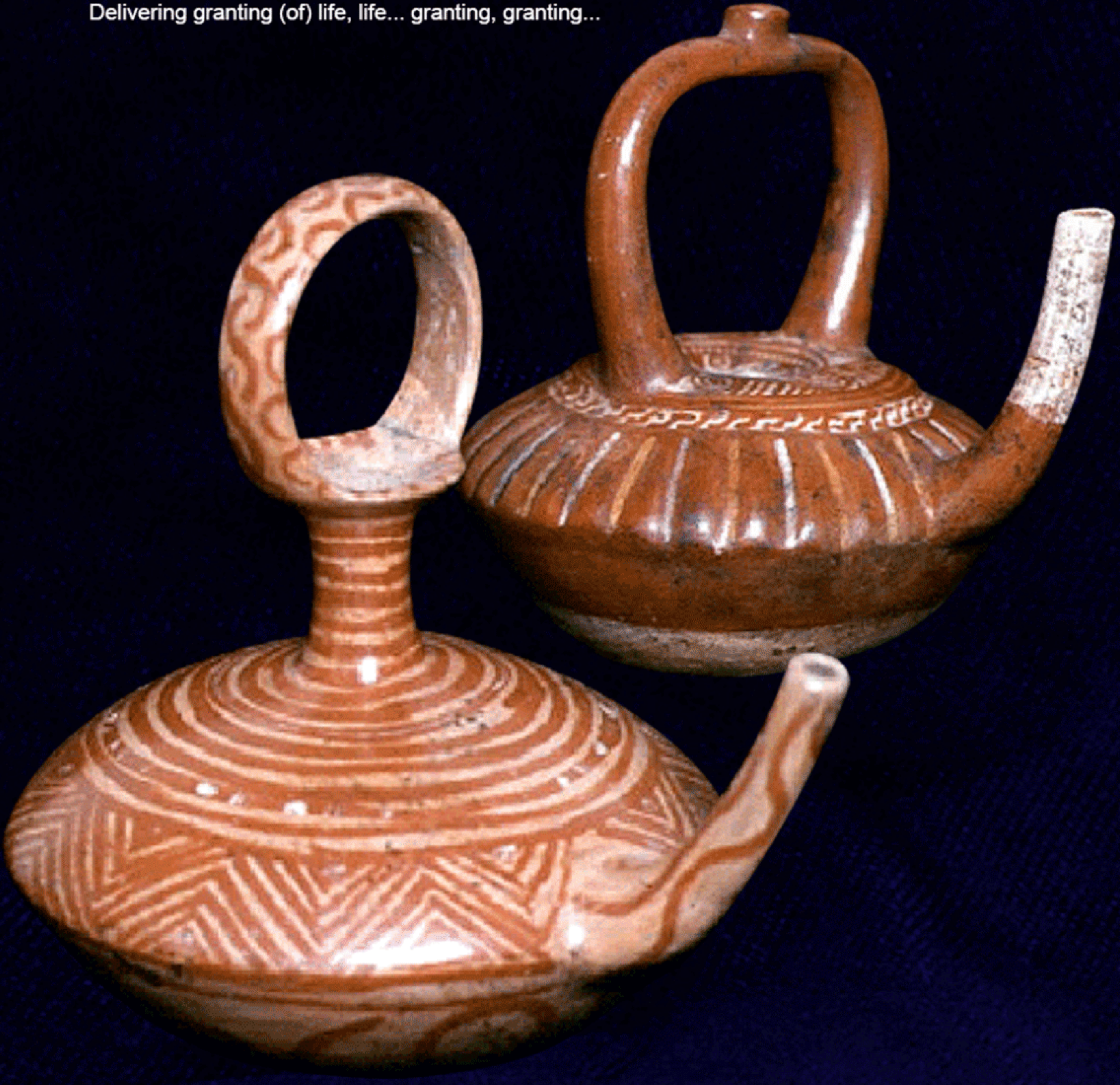
Psychoacoustic whistling vessels of the Tarascan culture situated in the present-day Mexico were typically glaze painted in red ochre and chalk white, with delicate arching 'stirrup' spouts representing the *adhi* glyph meaning 'delivering'. One vessel is adorned with radiating lines and repeating designs that state: *adhi ra asu asu asu ra ra* , meaning "Delivering granting (of) life, life... granting, granting..." (overleaf, top).

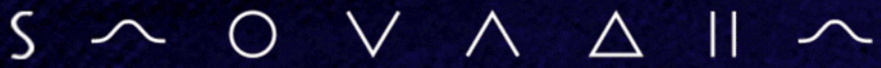
Another similarly shaped vessel has been painted with concentric circles extending down the neck onto the top of the whistle reading: *pra adhi nu vi kar upama ra adhi* , meaning "For... delivering... fullness... from... works... (of) the highest... granting, delivering" (overleaf, bottom).



adhi ra aśu aśu aśu ra ra

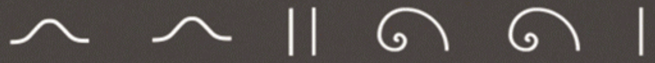
Delivering granting (of) life, life... granting, granting...





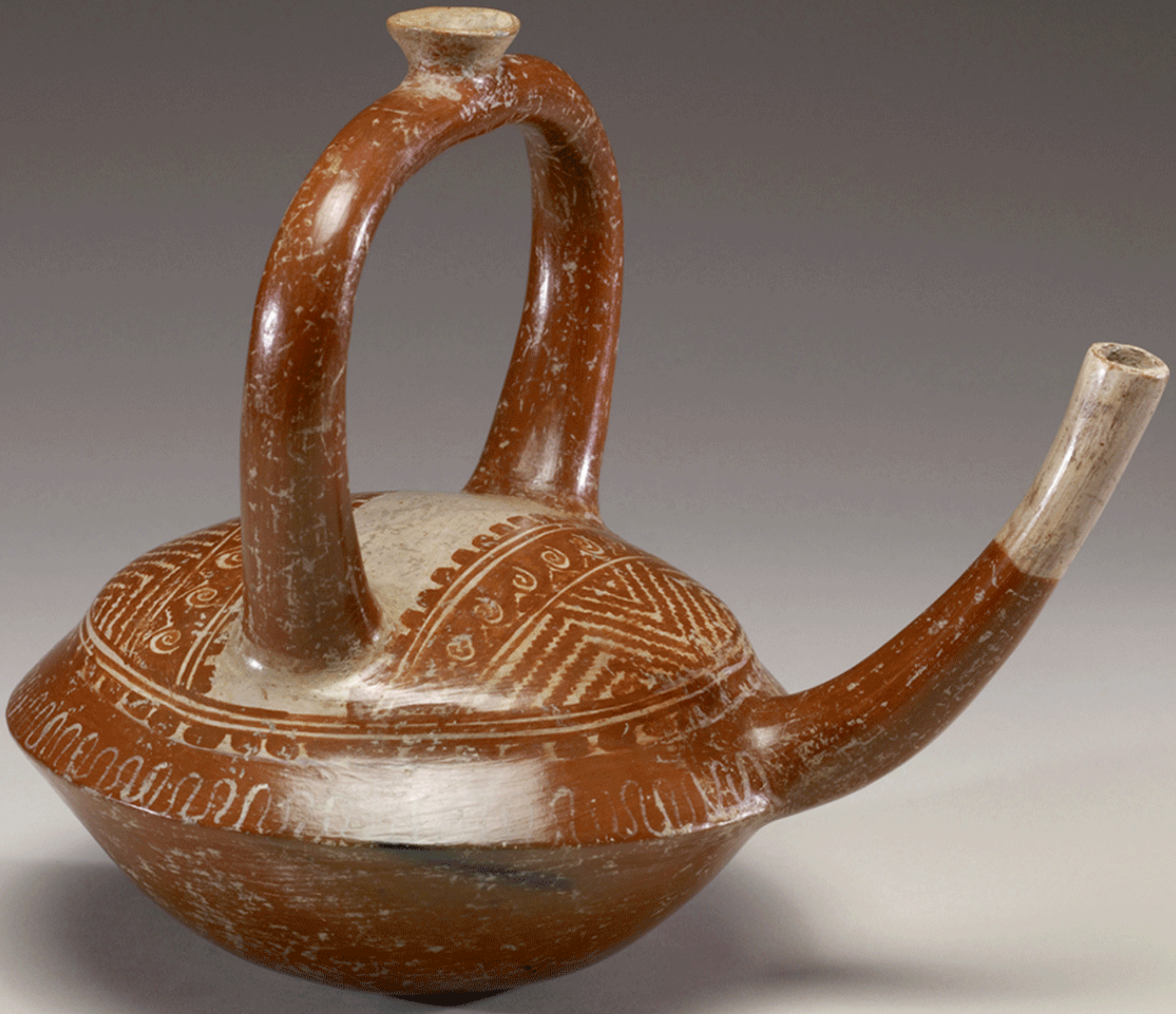
pra adhi nu vi kar upama ra adhi

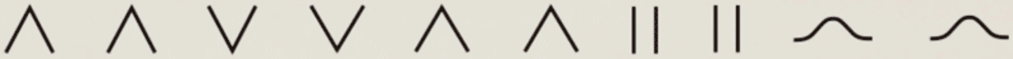
For... delivering... fullness... from... works... (of) the highest... granting, delivering



adhi adhi ra cakra cakra - as

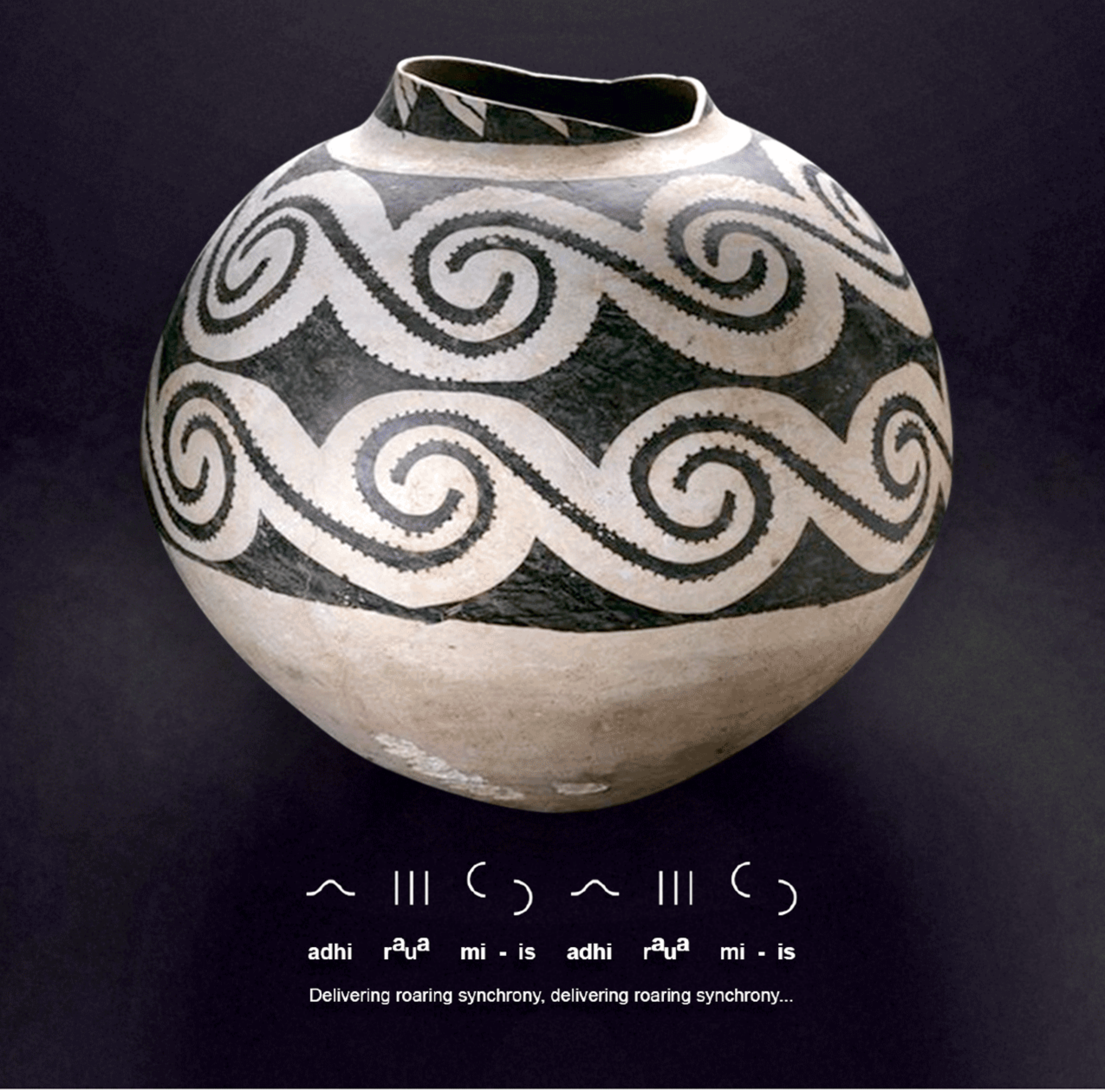
Delivering, delivering... granting... for... the era, the era...





kar kar vi vi kar kar ra ra adhi adhi

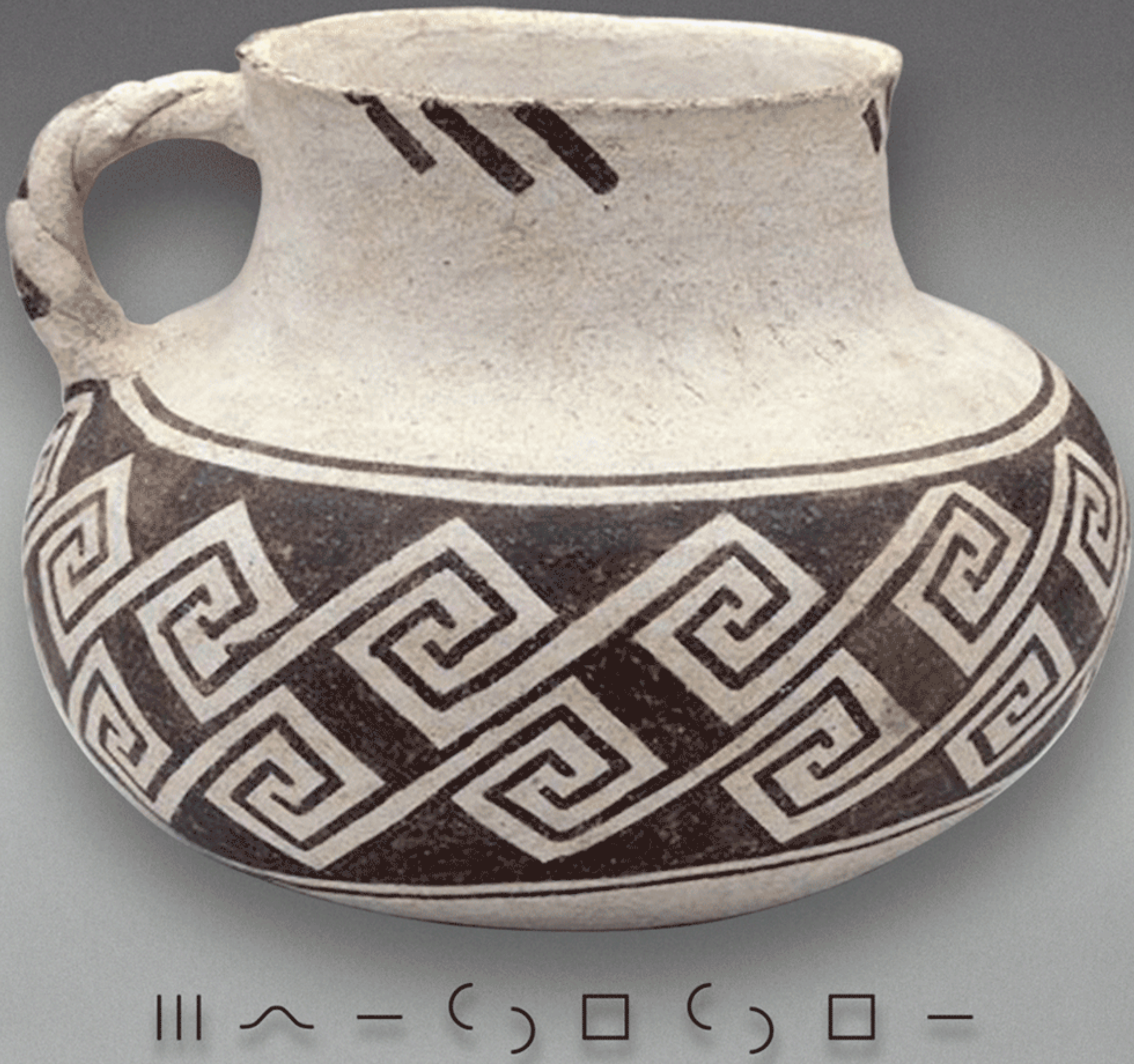
works, works... from, from... works, works... granting, granting... delivering, delivering...



Delivering roaring synchrony, delivering roaring synchrony...

The close genetic make-up of the Aztec and Mayan peoples with the indigenous tribes of the American Southwest, especially the Hopi, Navajo, Zuni and Pima, also finds direct cultural expression in shared linguistic traditions. The ancestral Anasazi culture is well known for complex geometric patternwork that adorns ceramics and woven baskets of all kinds, expressing hieroglyphic pictograms that are now legible as repeating Paleo-Sanskrit mantras that relate the sacred influence of acoustic synchronization by infrasound.

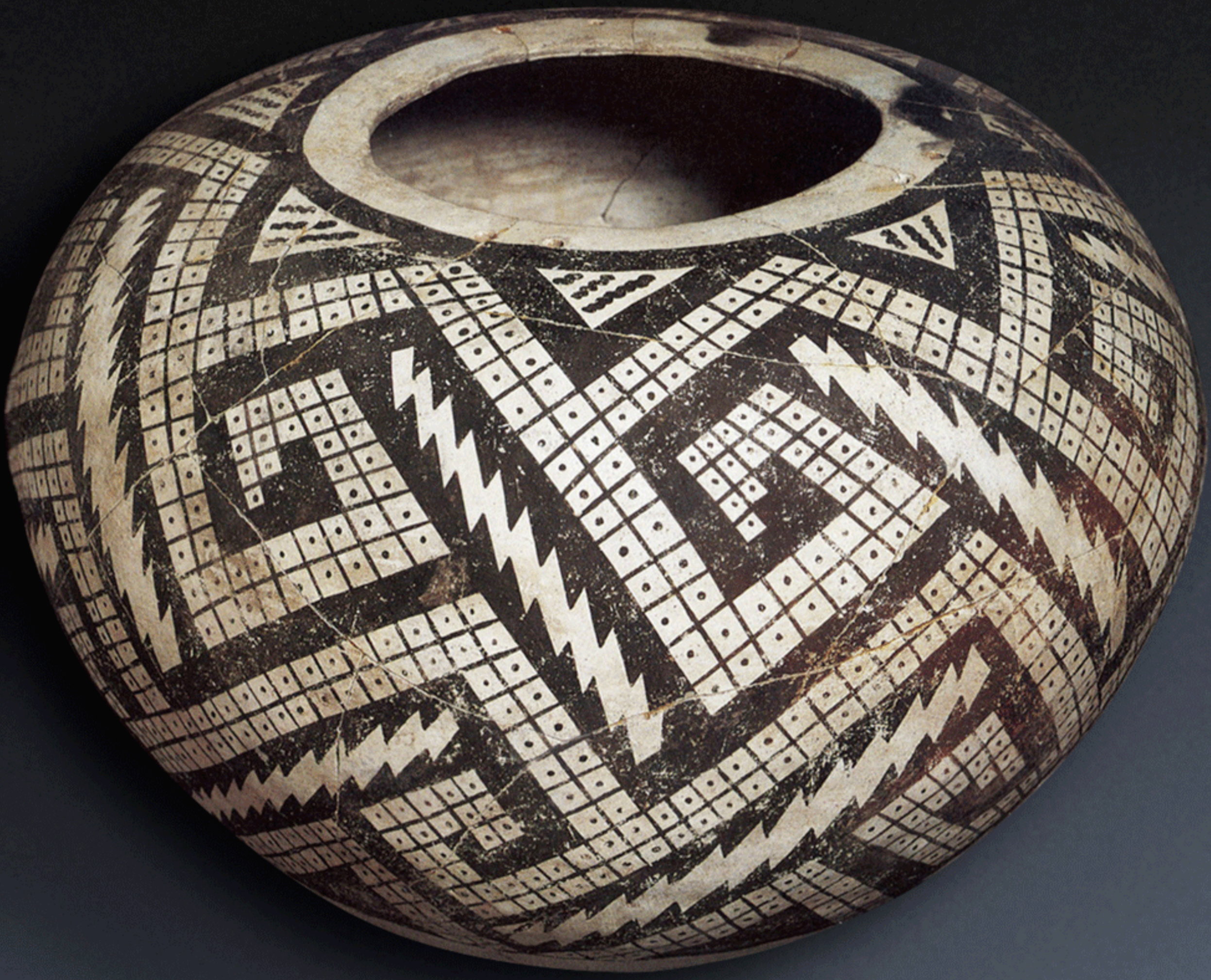
Anasazi pots, jars, jugs, bowls and cups were typically glaze-painted with bold black-on-white designs that mesmerize the viewer with repeating swirls and interlocking, stepped spirals. A sacred phrase embedded in the double-spirals of a large pot with a broken neck reads: *adhi raua mi-is adhi raua mi-is* , meaning "Delivering roaring synchrony, delivering roaring synchrony..." (above).

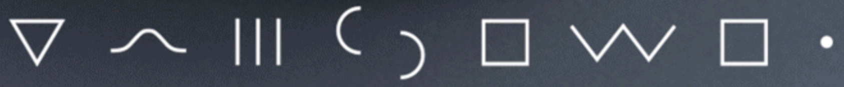


Roaring delivering for synchrony (of) Jupiter, for synchrony (of) Jupiter.

Complex double-chamber psychoacoustic whistling vessels produced in high volume among Mesoamerican cultures were not reproduced by the Anasazi or their descendant cultures still inhabiting the region today, ceremonial practices focused on the use of trance drumming, dancing and horn-blowing in caves, slot canyons and large stone Kivas formed as circular enclosures that were often open to the sky.

The deep infrasound drumming and vocal projections of traditional Native American rain dances practiced during drought effectively ionized the atmosphere for miles around to induce precipitation by the acoustic influence received from solar flares dictating river flow rates worldwide. An intact water jug with double spiral handle and glyphs along the rim and a main band around the vessel's body reading: *raua adhi as-mi-is Indra mi-is Indra-as* , meaning "Roaring delivering for synchrony (of) Jupiter, for synchrony (of) Jupiter." (above).





upama adhi r^{a}u^a mi - is Indra plava Indra •

The highest delivering roaring synchrony (of) Jupiter inundating, Jupiter, the one...

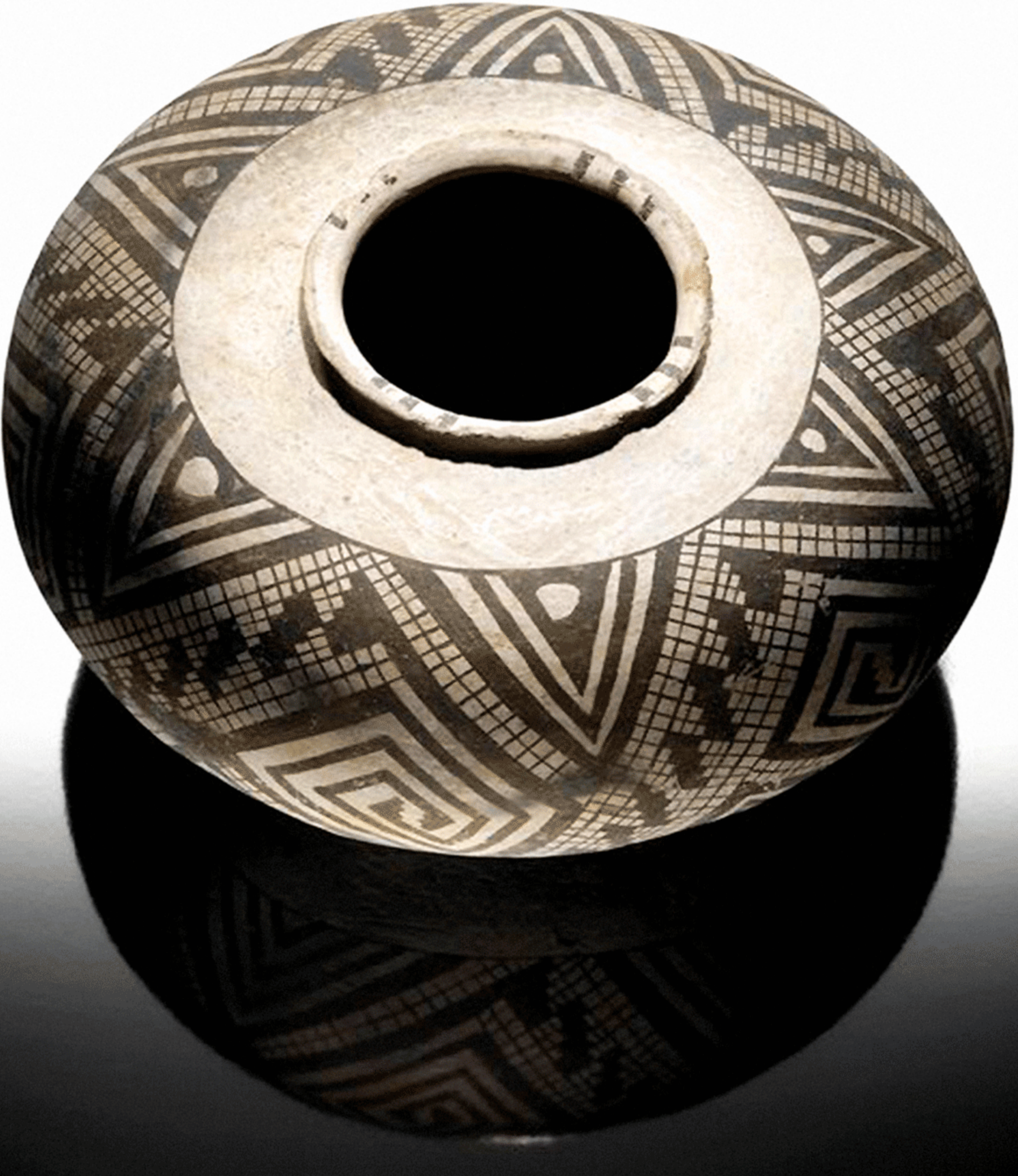
A very complex black geometric pattern was masterfully painted on the white undercoat of another large Anasazi pot, repeating an eightfold mantra that reads: *upama adhi raua mi-is Indra plava Indra •* , meaning "The highest delivering roaring synchrony (of) Jupiter inundating, Jupiter, the one..." (above).

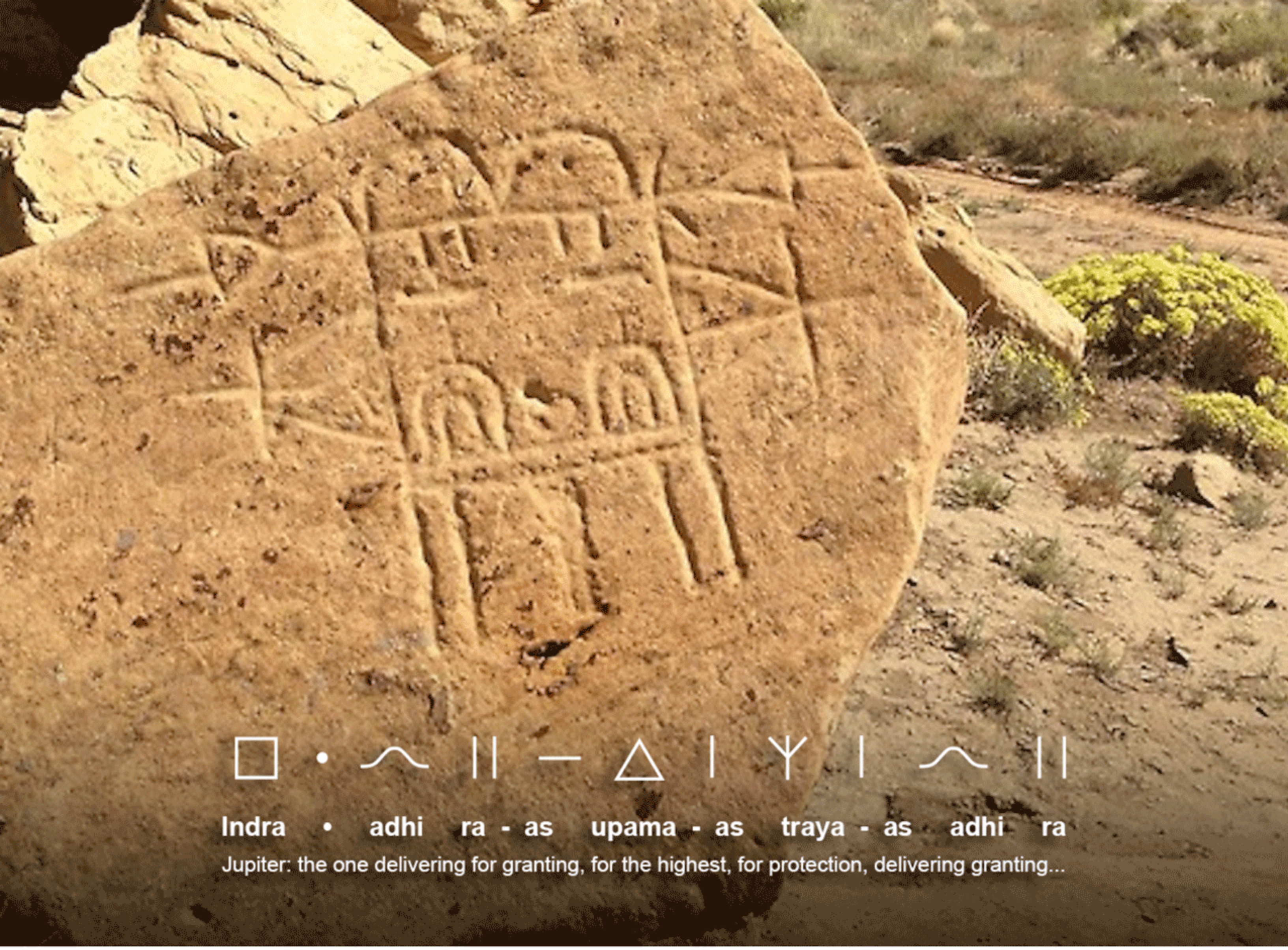
Another large pot presents patternwork emphasizing the square and offering an interesting fertility statement linking male reproductive potency with the vital infrasound resonance of the planet Jupiter, reading: *raua vira • Indra plava mi-is Indra*, meaning "Roaring virility (of) the one, Jupiter... inundating..., synchrony (of) Jupiter" (opposite). These basic votive concepts repeated on many stunning examples from the Anasazi culture closely echo Paleolithic glyph pictograms inscribed on the megaliths of Göbekli Tepe, Turkey, also proclaiming the effective enhancement of male fertility under the resonant influence of Jupiter.

III V II • □ W ( ) □

$r^{a}u^{a}$ vira • Indra plava mis - is Indra

Roaring virility (of) the one, Jupiter... inundating..., synchrony... (of) Jupiter.





Jupiter: the one delivering for granting, for the highest, for protection, delivering granting...

Sacred petroglyphs, sand paintings and textiles of the Hopi culture of the Four-Corners region of the American Southwest preserve ancient pictograms that denote the oldest language form on the planet. Paleo-Sanskrit glyph ligatures of the Hopi ancestral texts can now be directly translated according to the Schildmann decipherment, offering new insight into the Atlantean origin of the prophetic knowledge maintained and shared by the Hopi Elders in fulfillment of their profound cultural mission.

The square format petroglyph located on Hopi sacred lands known as Second Rock provides the votive Paleo-Sanskrit statement: *Indra • adhi ra-as upama-as traya-as adhi ra* , meaning "Jupiter: the one delivering for granting, for the highest, for protection, delivering granting..." (above). Surprisingly, the Hopi Elders themselves acknowledge they cannot decipher ancestral texts inscribed on their sacred megaliths, and still await the dramatic fulfillment of ancient prophecies concerning Pahana, the True White Brother:

> It is said that after many years the elder brother [Pahana] might change the color of his skin, but his hair will remain black. He will have the ability to write, and he will be the only person able to read the Tiponi. When he returns to find his younger brother, the Tiponi will be placed side by side to show all the world that they are true brothers. Then great judgment will take place, for the elder will help the younger brother to obtain real justice for all Indian brothers who have been cruelly mistreated by the white man since he came to Turtle Island.[19]

It is well known to indigenous Elders worldwide that the time of prophetic fulfillment is now at hand. Hopi Elders will receive the decipherment of these ancient sacred texts after the culmination of cosmic events foretold as the commencing of the Third Phase of Creation.[20] Hopi wisdom relates that human beings of Earth will experience the warmth of the Creator's love under the bleeding skies of the Red Dawn, when the dark binary companion of our sun ignites as a Red Dwarf star at the edge of our known solar system.

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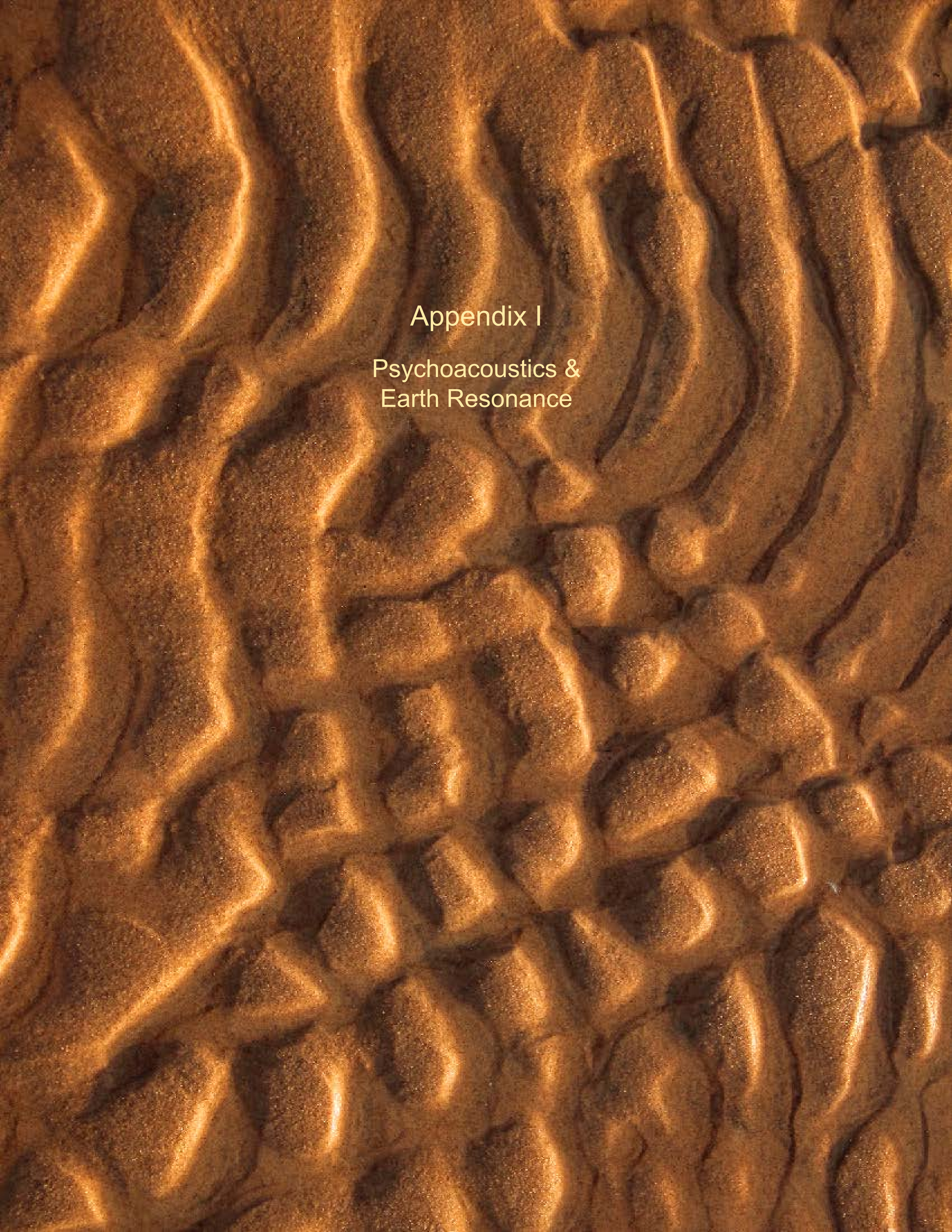


Appendix I

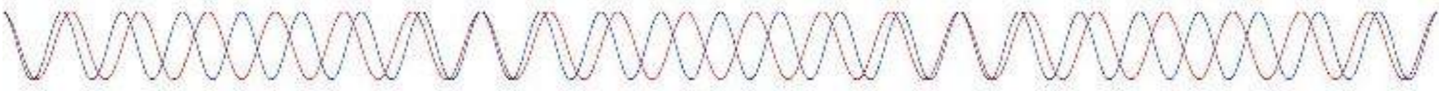
Psychoacoustics & Earth Resonance

Psychoacoustics & Earth Resonance

Lembayaque double-chambered vessel with waves

The terraced gardens and once thatched-roofed buildings of ancient Machu Picchu lay open to the sun whose rays cut across the megalithic solar clock at its pinnacle, *the Intiwatana*. Far below this timeless keep, ears become filled with the tumbling energy of the Urubamba River tearing through the sacred valley of the Incas. Resplendent humming-birds dart and pause in their nectar collection, keeping appointments with those jungle flowers whose forms accommodate only their curved, needle-like beaks. Deeper under the cover of leafy canopy the humming birds can be heard more clearly than seen. A keen listener can identify the flight paths of seven busy feeders woven through the surrounding airspace imbuing consciousness. The low purring of wing beats aligns thought patterns to the secrets of the Incas, for whom the darting hummingbird was a mystical creature of enchanting divine influence.

Inca weavers and ceramic artists decorated their complex masterworks with images of this fleeting agent of consciousness, and the humming of its flight inspired and symbolized a spiritual technology of sound revealing unfathomed depths of ancient human knowledge. In direct opposition to all of the arrogant claims of a dissonant modern technological world, the ancient sacred science of consciousness is one of *synchronized acoustic resonance with our mother Earth –'la pachamama.'*



The interaction of two offset frequencies phasing in and out of synchrony to create an inaudible beat frequency

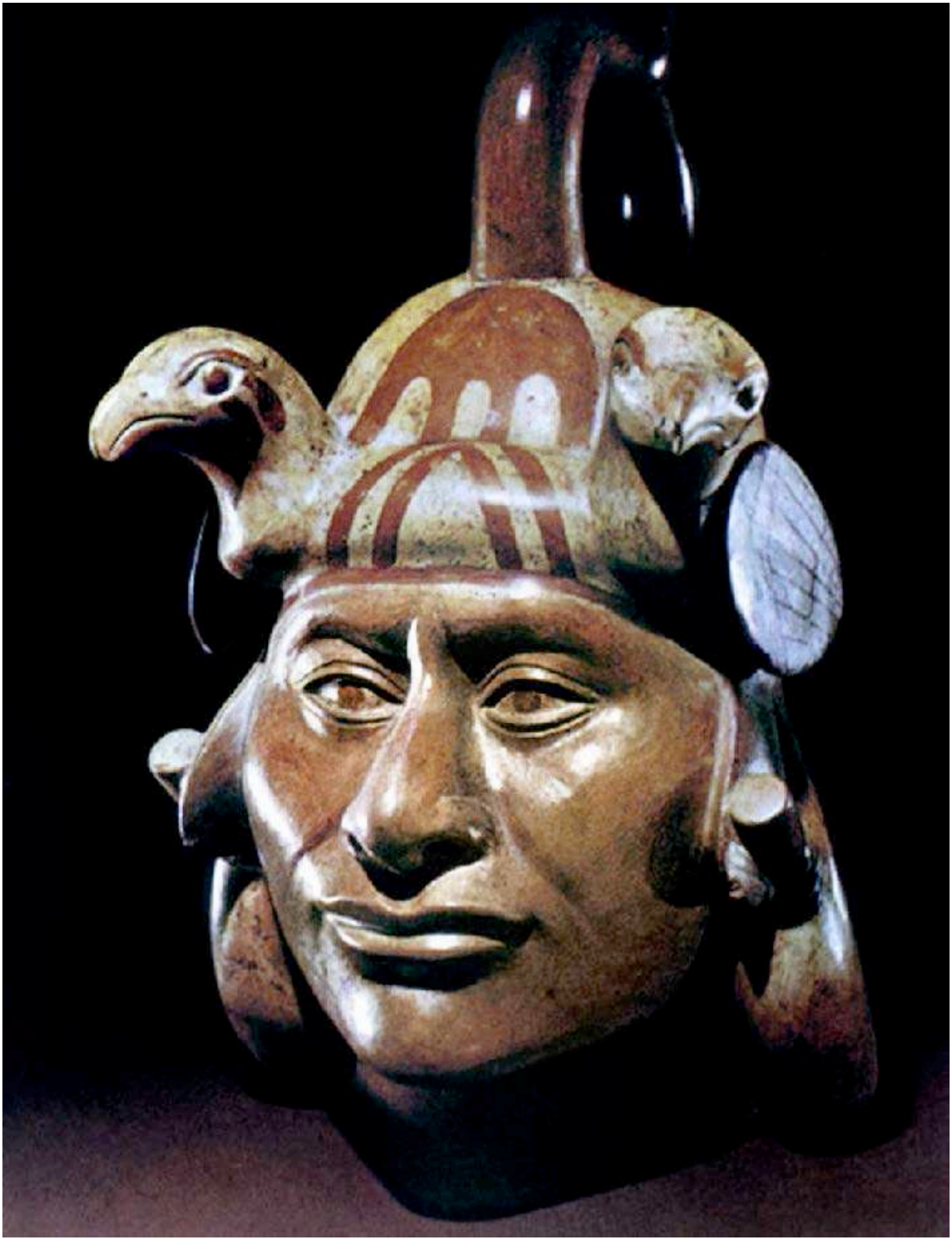
The Inca, Chimu, Lembayaque and virtually all other Andean cultures crafted a multitude of ceramic whistling vessels whose simple design belies a penetrating sophistication. The vessels were blown into through a tube, and half-filled with water to regulate air pressure into a second chamber with whistles poised at exit vents, producing paired tones that engage human consciousness in astounding ways. These instruments produce a sensation of internal synchronization often described as an inner wind or resonance, having no reality independent of the perceiver. The enigmatic effect the vessels produce has been called a 'phantom tone' created by the hearing apparatus itself, having an ethereal existence within consciousness, as observed by German experimenter H.V. Dove in 1839. The tendency of the human mind to entrainment was fist described as electroencephalographic (EEG) frequency-following response.[1] The whistling vessels are described as *'psychoacoustic'* for the resulting entrainment of human brainwave patterns into an alpha frequency range of 13-8 cycles per second (Hz) and below.

This class of instruments produces two slightly offset tones that interact to produce a third tone, like the flutter of wings, perceptible only to the listener. This elusive third tone is referred to as a difference tone, or beat frequency, as it occurs when the two offset frequencies phase in and out of synchrony (2.2). The effect is most powerfully experienced with each ear receiving separate distinct tones; a *binaural* beat is perceived that originates in the brainstem's superior olivary nucleus, the site of contralateral integration of auditory input.[2] Human brainwave patterns of waking or beta states generally fluctuate within the range of 14–25 Hz, while alpha wave patterns are observed during tranquil, meditative, or introspective states of consciousness where creativity blossoms.[3] As the brain is incessantly entrained by the acoustic and luminal environment, self-induced alpha states can be developed only in quiet spaces. Psycho-acoustic whistles create an alpha wave environment that immediately brings the frequency of the human mind into its most propitious state,[4] while the whistler themselves receives the strongest binaural experience. Although many double-tone combinations do produce beat frequencies in the human brain, precision tuning can be achieved using harmonic frequencies, so the audible tones are multiples of the desired beat frequency (e.g. 7 Hz beat = 77 Hz, 84 Hz audible). Induced low-level beta states have been demonstrated to improve human memory.[5] The fundamental frequency of the Earth's vibration, known as Schumann Resonance, fluctuates irregularly between 7.3 and 8 Hz on the alpha/theta brainwave border, capable of entraining the human brainwave pattern only in the absence of industrial acoustic pollution.

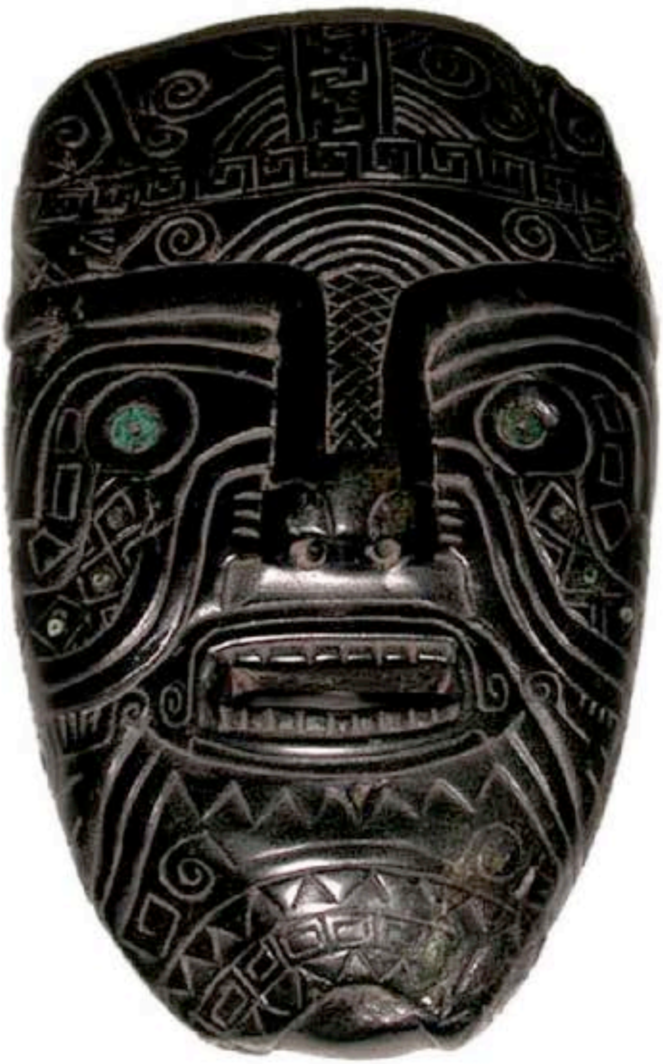
The rediscovery of the physiological effects of this ancient class of instruments occurred through the research of S. Garrett and D. Statnekov.[6] The researchers studied the frequency variation in 73 whistling ceramics from 9 distinct Andean cultures, spanning some 2,000 years. The tuning of instruments was determined to be culture-specific, as all of the instruments of any one culture were tuned together into precise frequency ranges. A general trend observed was a steady increase in the chosen frequency over time, the earlier Vicus, Moche and Huari near 1320 Hz, the Recuay near 2000 Hz and the later Chancay, Chimu and Inca bottles near 2670 Hz. The fact that all cultures of the region employed this instrument, each with its own specific frequency range, attests in itself to the significance of the group frequency identity. Further experiments in playing several instruments from one culture showed an increased effectiveness, often inducing extraordinary personal experiences and group reflections. The prime number of instruments in any group is said to be 7, sacred to Andean belief. The achievement of unified group consciousness may also be reflected in deeper ways in the societies who shared in their use. The collective result of this kind of societal tuning is that *one brainwave pattern is simultaneously shared by all*. Enhanced states of telepathic and remote viewing capability have been achieved by modern research, revealing coherent thought transfer can occur between individuals during induced brainwave synchrony.[7] Ancient neural synchrony technologies are indeed the prime key to enhancing human consciousness, opening another dimension of awareness and communication.

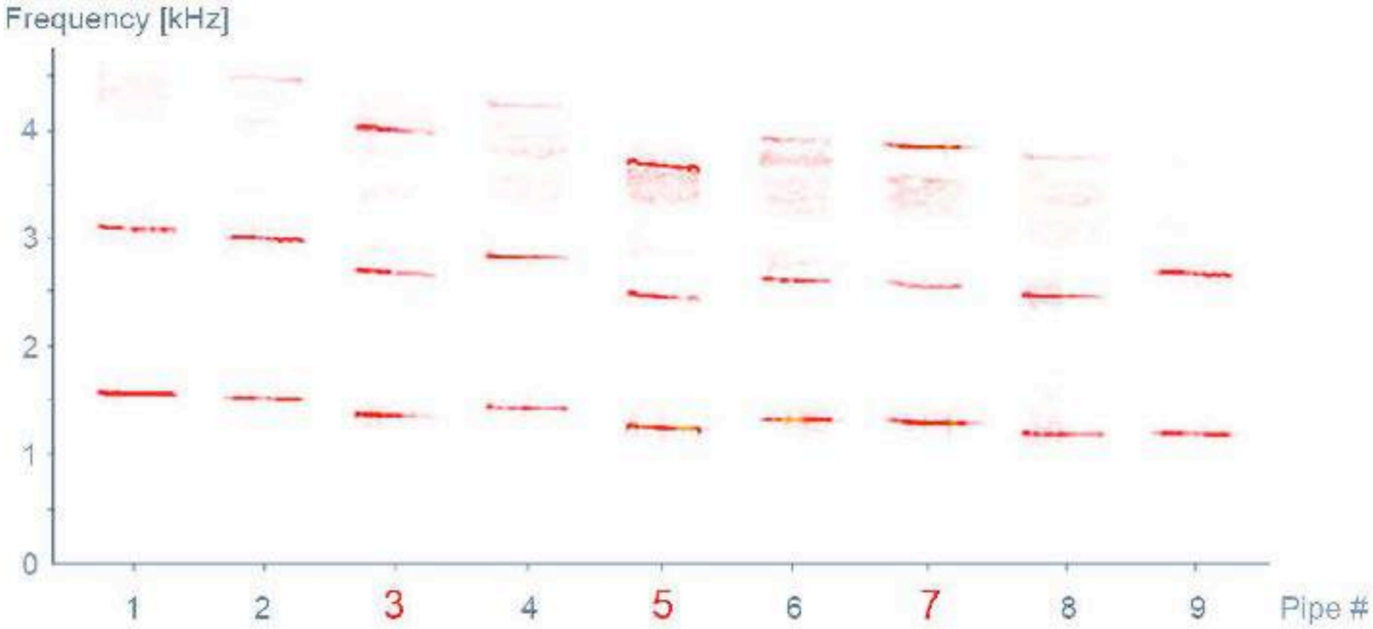
Moche vessel with nested semicircles

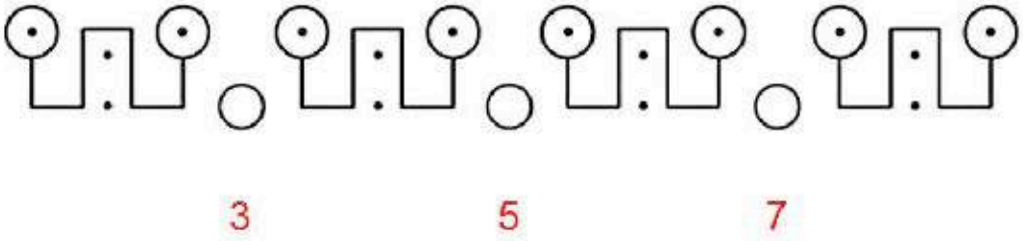
Often used in conjunction with psychotropic plants, breathing and fasting methods, the central role of consciousness synchronization in the spiritual life of ancient Andean cultures is made remarkably clear by the staggering numbers of instruments produced and entombed with the mummified practitioners. This profound ancient psychoacoustic technology remains largely forgotten, as deep a secret as the one emanating from within every living cell. The experience of inner resonance induced by the difference tones is felt by many to be profoundly transformative in nature, in that it increases the coherence of neural function by synchronizing the left and right hemispheres of the brain. The full potential of this unified state of modified neural functioning is not known, but has been shown to allow increased visual and creative ability.[8] Hemispheric synchrony is the concept behind the modern entrainment research of R. Monroe, who has produced binaural recordings called Hemi-Synch.[9] Andean textile and masonry patterns present diverse variations of nested semicircles (2.3) that are quite clearly seen as symbols for the hemispheric synchronization of the brain. The acoustic wave environment has also been shown to effect neurochemical balances, just as techniques using wave induction derived by Patterson and Capel, reported in 1980.[10]

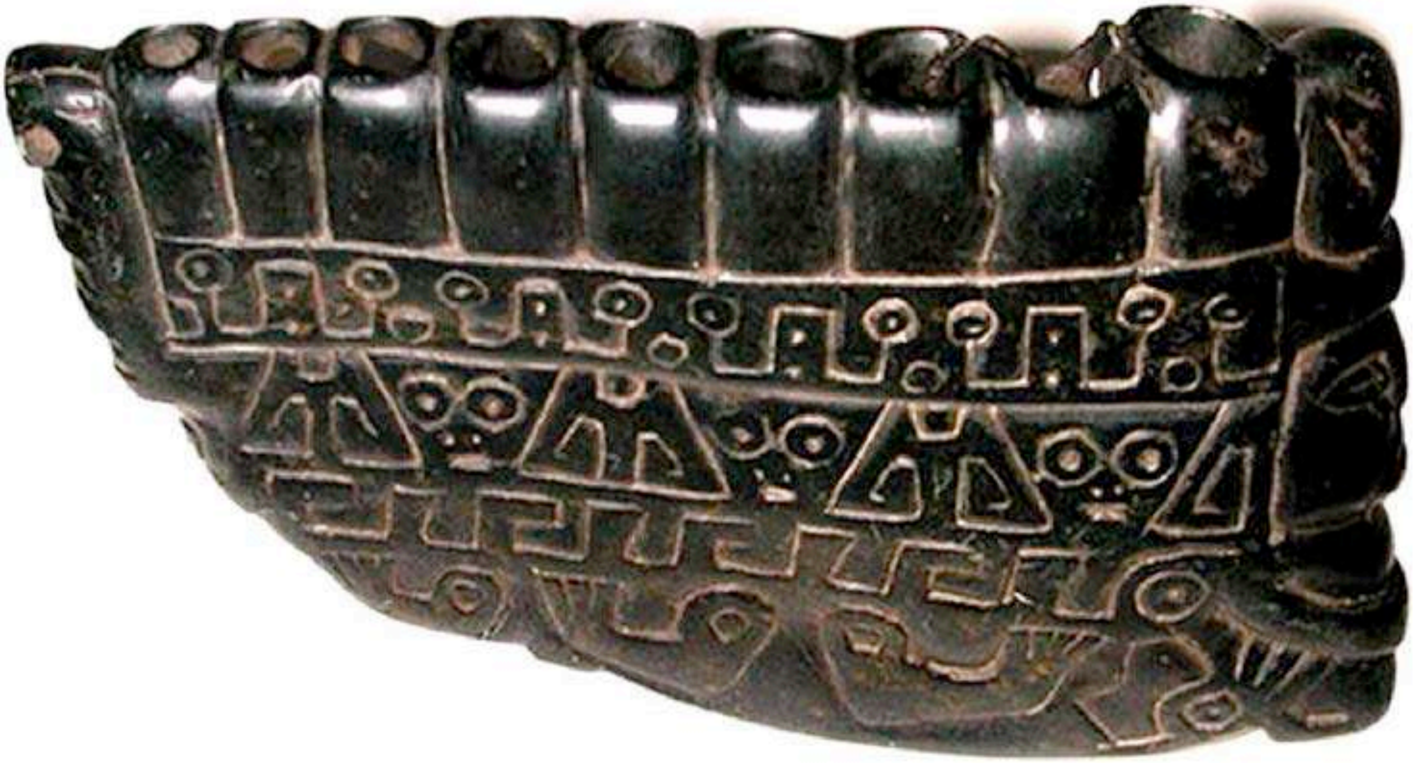


Inca psychoacoustic portrait vessel with double bird imagery, double waveforms and arching waves shown in red









Stone masks with inlaid turquoise details and a ten-tone panpipe with hero twins and two pumas (opposite)
Sonogram of the 9-tone panpipe revealing the tri-frequency output of the prime 3rd, 5th and 7th pipes (above);
9-tone panpipe with oculates, songbirds, square waveforms and engraved diagram of the prime pipes (below)

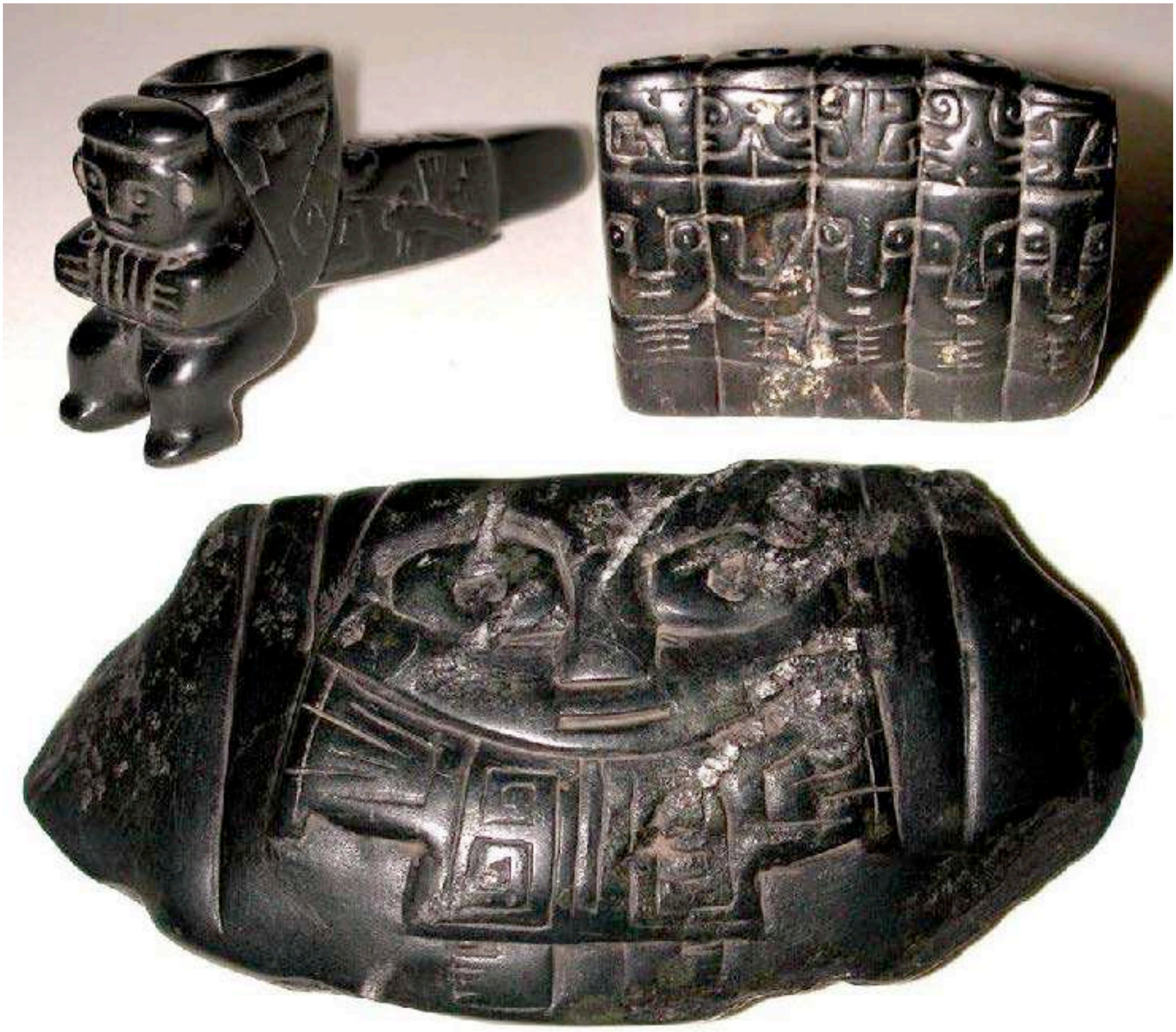
Recent findings on the Bolivian altiplano have included a more ancient form of psychoacoustic instrument, rendered in stone. A group of several intricately designed and engraved black stone relics was collected from an area of brushy highland, including a smoking pipe, two ceremonial cups, five psychoacoustic panpipes and five inlaid masks of which one is also a whistle. The set of unique artifacts appears to be carved from a finely grained type of black stone that eludes scientific identification. The stone masks are thin, yet still quite heavy, the eyes inlaid with turquoise irises. Elaborate psychoacoustic symbols lace the black stones' polished surfaces, including zigzag, diamond, and square waveforms. Two of the masks also have three dots of the same inlaid turquoise extending below each eye, perhaps symbolic of the penetrating gaze of a supernatural being, distinguishing them from the other masks of the group. This pair of masks seems to represent oculate and human beings in opposition to each other. One appears to be an oculate being with characteristic triangular head, bearing its teeth as snake-like patterns exude from its eyes. By sharp contrast, the other being appears very human-like with a long face and mouth open in chant, and a whistle at the crown. Symbolic psychoacoustic animals grace the whistling mask, including the hummingbird and the cat, as well as a pair of spirals engraved near the ears of the mask's wearer. The head of a llama forms a comfortable handle at the chin.

These five black stone panpipes are perhaps the most sophisticated psychoacoustic instruments yet discovered, and despite having sustained some minor damage they can still be played to profound effect. These strangely designed stone panpipes have resonators formed by interconnecting holes unlike the typical Andean open-ended panpipes used today. In fact, all five of these black stone panpipes have been fashioned with small holes connecting adjacent resonators at the bottom of their 2' drilled depth, allowing air blown into one pipe to exit through each of the two adjacent pipes. This curious feature requires very high air-pressure to produce a tone, perhaps more than double the amount required to play contemporary panpipes, as noted by an expert Bolivian panpipe player after much exertion. My own experience in playing the psychoacoustic stone whistles of the Chinchorro was adequate training to allow me to produce and record the tonal ranges of the Bolivian stone panpipes.

Interestingly, the panpipes' tonal progressions are not ascending but staggered such that each tone is adjacent to two higher tones or two lower tones that receive airflow from the central tone being played. The curious result of the tunings of the connected air passages is the simultaneous production of *three harmonic tones* that entrain consciousness. Sonograms of the stone panpipes reveal their complex frequency output, including which resonators can produce the special triple-tone. The tonal sequence of the 9-tone oculate panpipe ranges between 1240–1500 Hz, presenting a structure that emphasizes prime numbers 3, 5 and 7 as resonant numbers, for only these three resonators can produce the high-frequency third harmonic. The row of geometric patterning just below the resonators visually describes their linked airflows, yet also emphasizes the special harmonic output of 3rd, 5th and 7th tones. The oculate panpipe is so named for its patterned depiction of the triangular-headed oculate being, above a row of square waveforms and another of songbirds. The set of three harmonics achieved by these unique panpipes informs the meaning of the pattern of three dots observed below the turquoise eyes of the supernatural masks, the subtle acoustic levels given symbolic form rising from the mouth to the enlightened eyes above. The symbolism and location of these finds suggest an association with the advanced megalithic ruins of Pumapunku and Tiwanaku.

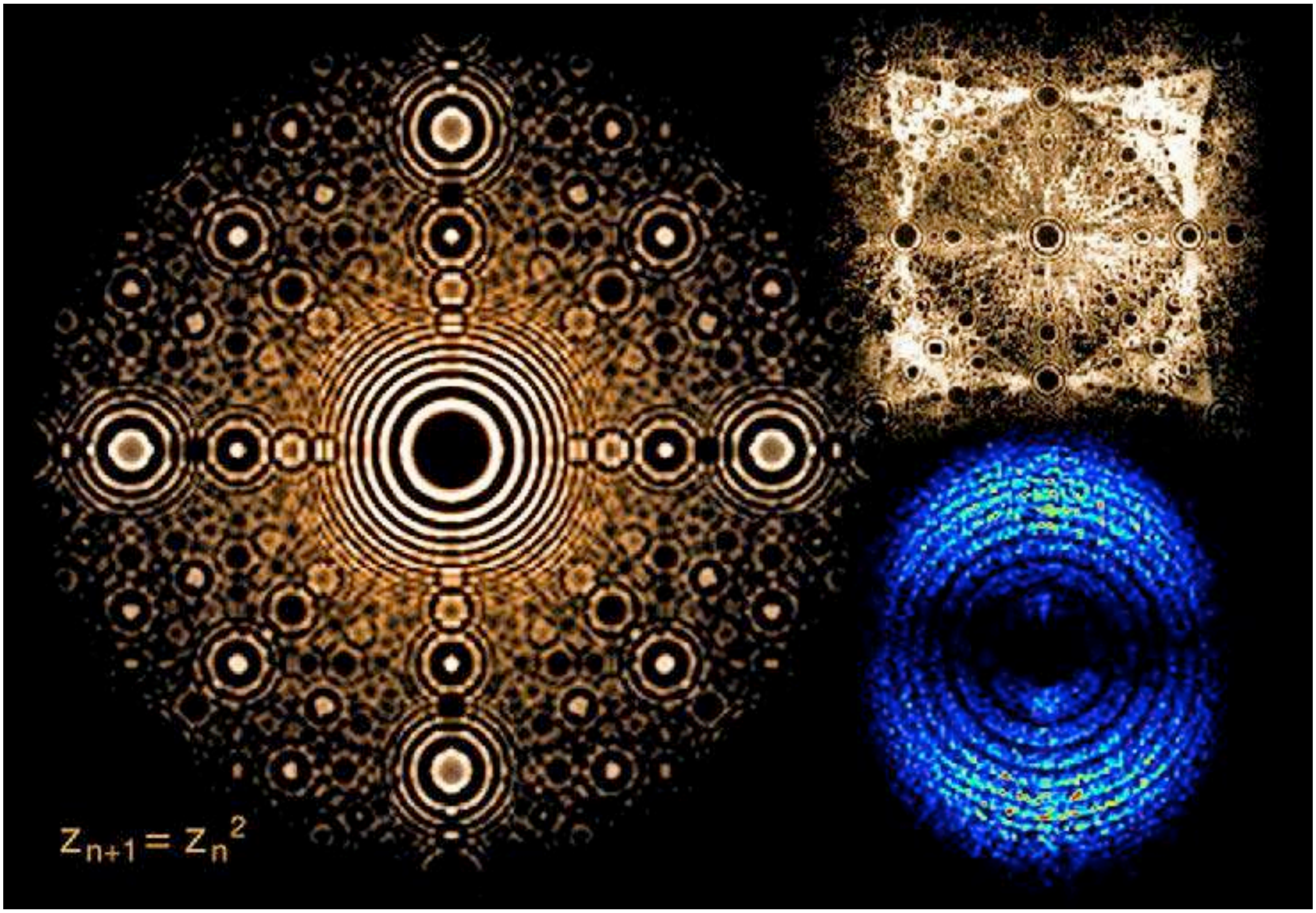
The 10-tone hero twins panpipe (opposite) presents an identical tonal range of 1240–1500 Hz, with harmonics above due to the linking of the airflows through adjacent pipes and a similar staggered tonal sequence, suggesting that it was likely tuned and used with the 9-tone oculate panpipe. The triple harmonic tone is also observed of the prime 3rd, 5th and 7th tones, marked on this instrument by the dotted circles at the heads of the hero twins. The 5th tone is emphasized by the figurative designs as it has no borderline (unlike the surrounding resonator pipes) and sits along the carved hero twins' axis of symmetry. The 10th tone is also left borderless, an additional resonator cavity perhaps added to provide an airflow exit for the 9th tone, achieving the critical highest harmonic like the 3rd, 5th and 7th of the set. While both the hero twins and oculate panpipes have two damaged resonators, the unplayable tones can easily be inferred from the mirrored symmetry of odd numbers centered on 5. The especially resonant prime tones are each adjacent to higher notes on either side, perhaps also contributing to their enhanced harmonic output. The reverse side of the hero twins panpipe bears another unmistakable reference that underscores the deepest purpose behind the psychoacoustic technology: kundalini stimulation. This most complex panpipe depicts an infant whose spinal column is flanked by spiraling waveforms (below) that seem to move energy upward and out of the infant's outstretched arms. Kundalini is an ancient Sanskrit concept of an energy cord within the body that moves upward along the spinal column towards the top of the head, just as presented in the panpipe's engraving, part of a complex system of belief thought to have originated in sub-Himalayan Asia that seems quite out place in the Andes. Extensive further evidence from the Andes exists to support the enigmatic presence of Sanskrit cultural ancestors in the distant antediluvian past, a context that illuminates the veiled origin of these psychoacoustic traditions. The tonal structures of these complex panpipes encode the mathematics of prime numbers that unfolds as a defining feature of an advanced culture made coherent through neural synchrony. The repeated use of dotted circles seen throughout this collection of Bolivian artifacts reference the resonant effect of these psychoacoustic instruments that unify the collective consciousness.

Stone smoking pipe with a handle formed as an infant holding a panpipe; a 5-tone panpipe engraved with 5 meditating figures; and an infant engraved on the reverse side of the 10-tone panpipe (overleaf)



The electro-acoustic theory of planetary resonance was developed by Serbian American Nikola Tesla and identified by German physicist W. Schumann in 1952. Referred to as Schumann Resonance, the Earth emanates a set of fluctuating ultra low frequency standing waves that can be measured at varying levels around the world. The physical structure of the standing wave resonances has not been previously detailed, a process made difficult by their constant fluctuation. Earth's planetary resonance is generally thought to find its origin in the electromagnetic pulses produced by lightning resonating in the atmosphere. The hypothesis underlying the structural theory of Magnetic Resonance given herein is that the Earth is resonating in sympathy with the sun –the planet's piezoelectric stone, magma and core transducing the solar electron storms into a deep hum.

Schumann Resonance is generally inaudible to humans, being comprised of a fluctuating set of infrasound wavelengths between 0 to 50 Hz. Earth's current base frequency fluctuates near 7.8 Hz and progress in frequency steps of approximately 5.9 Hz, extending to 50 Hz.[11] The base resonance fluctuates irregularly between 7 and 8.5 Hz. To calculate the shifting set of resonances using the base frequency of 7.30 Hz, the 5.9 Hz progression of resonances follows: 1.4, 7.3, 11.8, 19.1, 25, 30.9, 36.8, 42.7 and 48.6. The inversion of this linear number series shows a reflective quality shared by another intriguing number series explored by Leonardo Fibonacci.



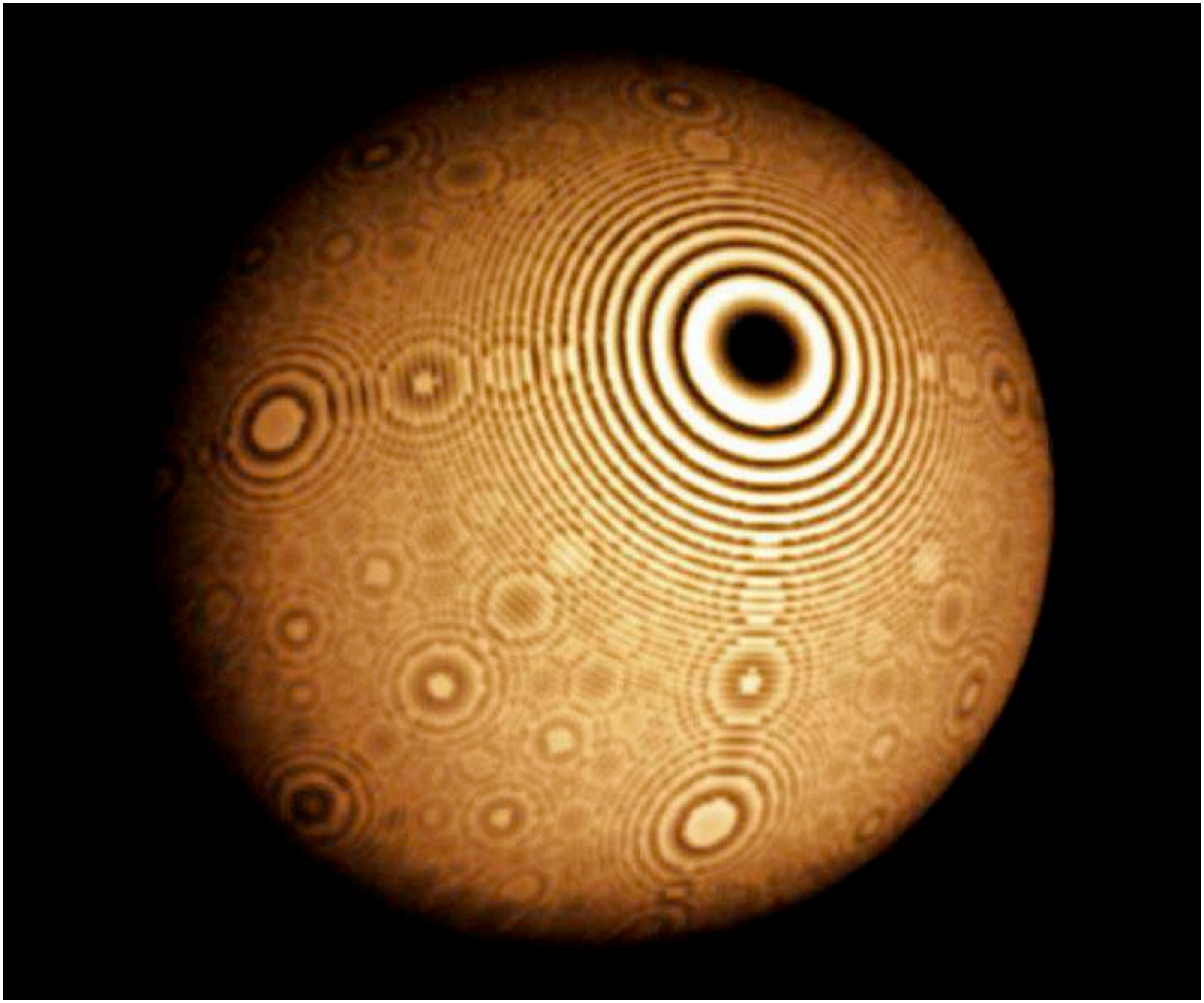
Quantum fractal (left) describes calcite refraction (top right) and the structure of the electron (bottom right)

Fibonacci order is displayed by quadratic equations that precisely reflect quantum structures observed throughout the fabric of the cosmos. The quadratic function [$z_{n+1} = z_n^2$ modulo n] is a seed formula from which is rendered a complex fractal map identical to the crystallography of calcite mineral (top right, above). The phi-proportioned sizes and distribution of concentric circles along the octagonal axis is identified as the Square Fibonacci Tiling, defined in the equations of Lipshitz.[12] This mesmerizing nonlinear octagonal tiling is observed not only in the refraction pattern of calcite, but is also reflected in the array of giant storm vortices turning the atmosphere of Jupiter and even in the composition of atoms themselves.

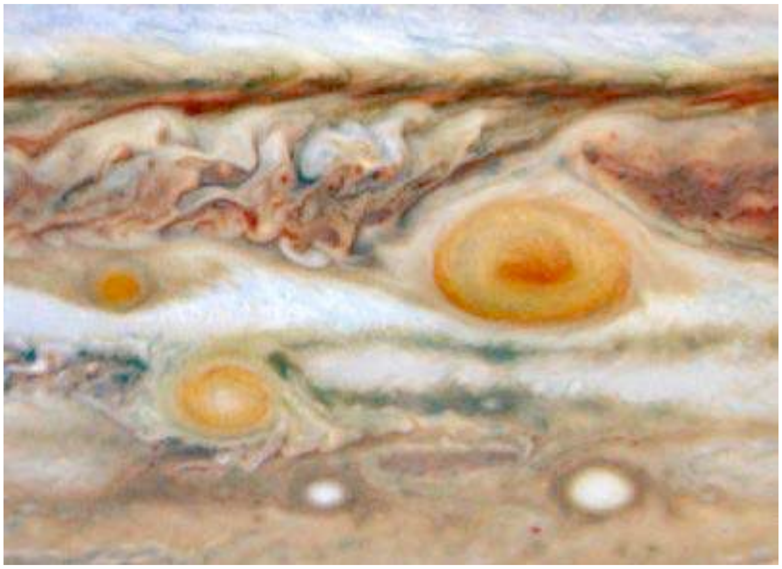
This fascinating quadratic quantum map also defines the structure of *the electron* recorded for the first time in 2008 (above). Researchers in Sweden have demonstrated an attosecond quantum stroboscope that releases individual electrons into the field of an infrared laser at exactly one electron per laser cycle:

> The resulting electron momentum distributions are recorded as a function of time delay between the IR laser and the attosecond pulse train using a velocity map imaging spectrometer… This technique has enabled us to image the coherent electron scattering that takes place…[13]

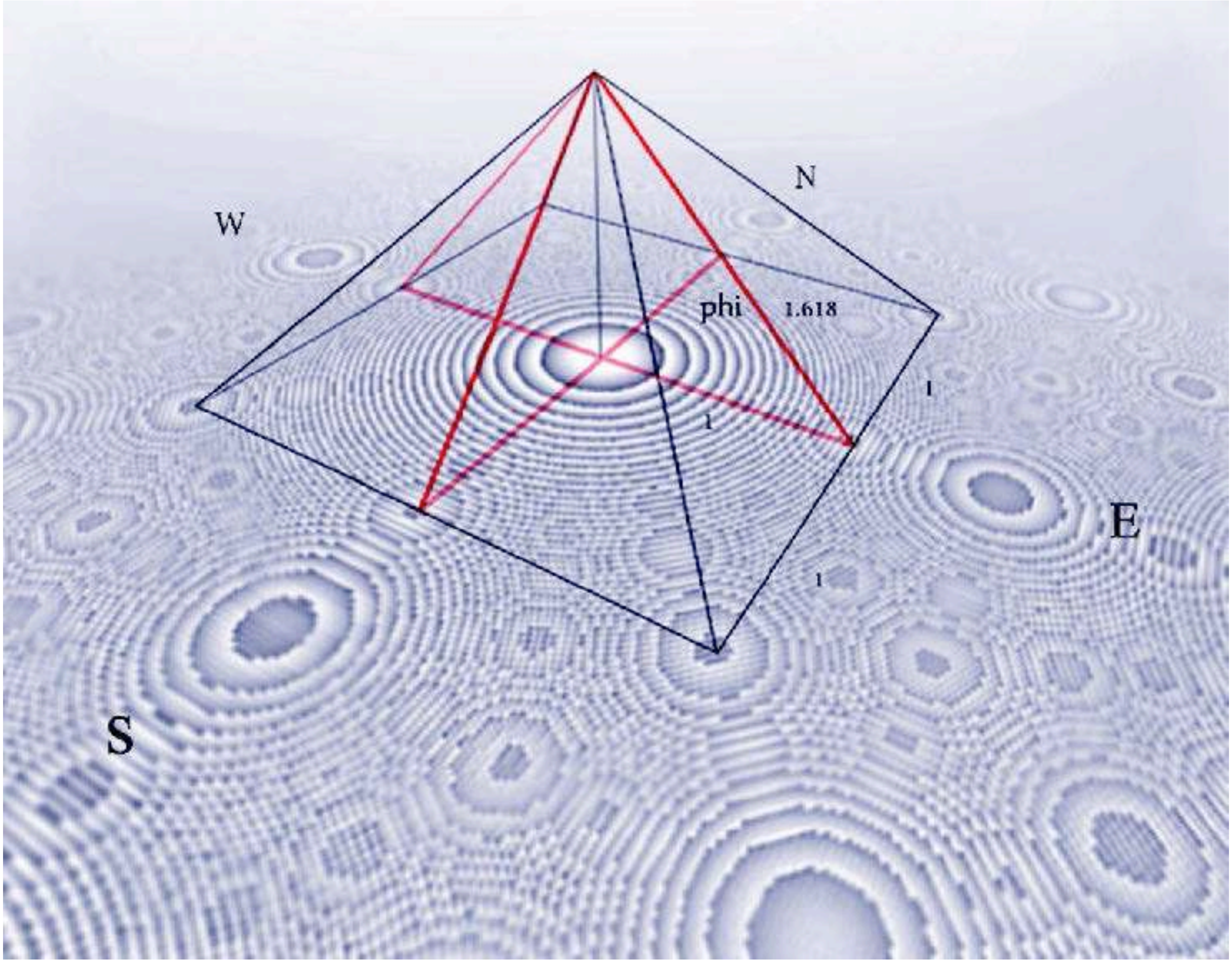
The newly developed stroboscope enabled the team to capture scattering images that form an oscillating animation of the electron. This detailed mapping of the electron's structure is precisely encoded by the seed formula [$z_{n+1} = z_n^2$] *–a fact that has not been recognized until this writing*. Further applications of the quantum stroboscope promise to reveal more of the subatomic structural framework generally thought to be composed of standing waves and now seen for the first time in single electron scattering as Fibonacci-proportioned concentric circles. This remarkable quantum map embodies the unit of electric charge, the crystallography of calcite and the atmospheric resonance patterns seen on Jupiter.



Spherical projection of the iterated function [$z_{n+1} = z_n^2$] defines the nonlinear structure of Magnetic Resonance
Hubble telescope images from May of 2008 reveal nonlinear vortical alignments in the atmosphere of Jupiter



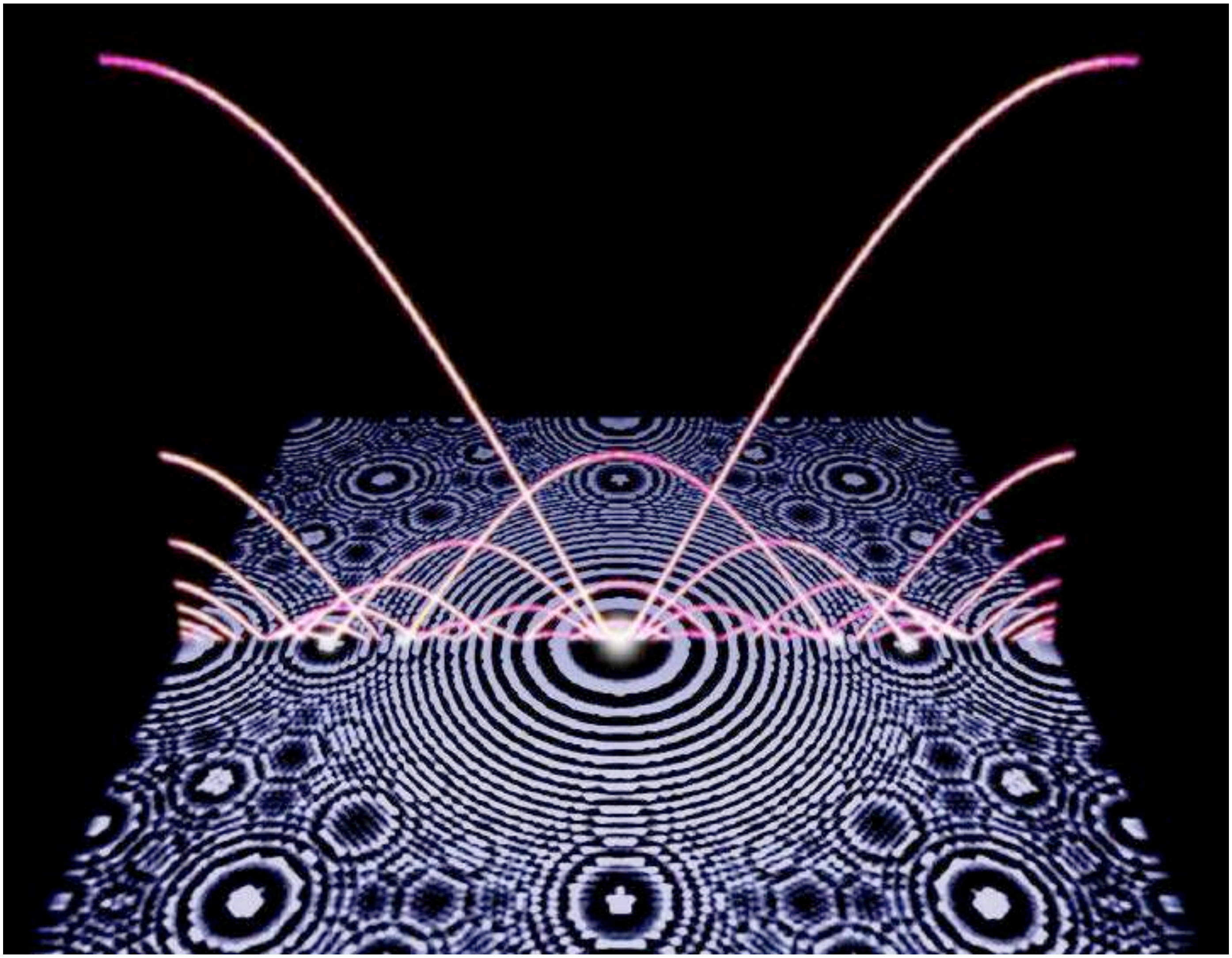
A spherical rendering of the quantum map has been generated to investigate the distribution pattern of the world's pyramids (above). This spherical model will be applied to Earth's geography to reveal the complex Fibonacci alignments of the world's network of pyramids –a theory of planetary infrasound that will be defined here as *Magnetic Resonance*. The inspiration to apply this quadratic formula on the planetary sphere originates with the identification of Fibonacci order underpinning Jupiter's array of swirling vortices that have become more dramatic in recent years. The size and distribution of standing storms reflects an identical nonlinear octagonal structure.



Giza Orion pyramids' quadrupolar phi angle (red) and acoustic pressure distribution of infrasound standing waves

The phi ratio defines the angles of the world's largest pyramid complex. From the central vertical axis of each of the Giza Orion pyramids the phi ratio is expressed in the four cardinal directions: north, south, east and west. The ratio of the apothem, or face slant height, to half a base side = phi. The angles of the phi triangle are 51.85°, 90° and 38.15°. The limestone blocks of the Orion pyramids consist of mostly calcite mineral, possessing an octahedral structure. Each of the Giza pyramids is apparently designed as the top half of an octahedron, accurately reflecting the microcrystalline structure of calcite crystal on the monumental scale. The refraction of *light* through calcite crystals encoded by the quadratic equation [$z_{n+1} = z_n^2$] informs the refraction pattern of *infrasound* wavelengths through the giant pyramids (above).

The pyramids' limestone blocks contain crucial information regarding the construction methods of the pyramid builders. Research by J. Davidovits into ancient geopolymers has demonstrated through chemical X-ray analysis that the casing stones of the Giza pyramids are synthetic, being of lighter density than any quarried stone due to trapped air bubbles and consisting of 85-90% calcite with other exotic mineral constituents like opal-CT, hydroxy-apatite and silico-aluminates.[14] CAT-scans of the core stones of the Great Pyramid have revealed hairs deeply embedded in the matrix of the stone, another clue that the pyramid blocks were cast using liquid stone, though RC^{14} dating of hair samples contained in the stone have not been reported. This type of test could establish accurate construction dates for the stones, although the likelihood of later facade reconstruction is strong. Corroborating ancient evidence of the use of advanced geopolymers has been documented in Mesopotamia's synthetic basalts.[15]

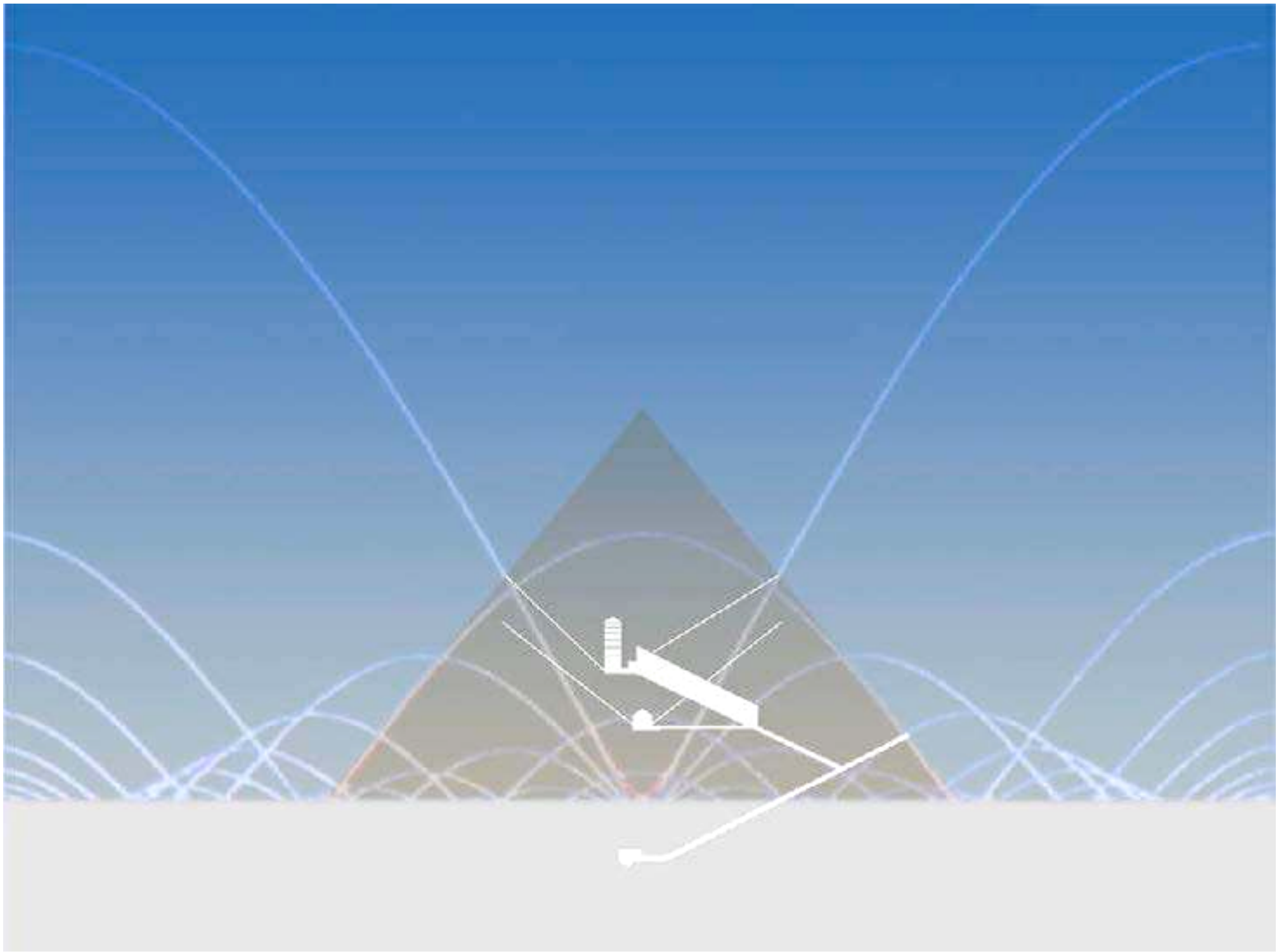


Cross-section of nonlinear standing waves (in pink) and their acoustic pressure distribution pattern (in blue)

Recent acoustic resonance experiments have illuminated a connection between the phi ratio and the nonlinear structure of standing acoustic waves. Cervenka, Bednarik and Konicek[16] at the Czech Technical University in Prague have modeled the structure of nonlinear standing waves excited in a cylindrical resonator. Driven by periodic oscillations a resonant cavity can be stimulated to its fundamental resonant frequency producing both harmonics and subharmonics. When the standing wave is driven into high amplitude the nonlinear effects couple energy from low to high-frequency modes. This increase in harmonics can create a shockwave, diminishing the quality of the resonator dramatically. Multi-frequency driving of the resonant cavity has been used to increase energy storing in the system. If the energy is coupled to lower frequencies, or subharmonics, less acoustic dissipation is observed allowing for a more efficient system. Bednarik describes Resonant Macrosonic Synthesis:

> [T]he interactions of acoustic waves at some fixed frequencies without the energy losses in the higher harmonics is of considerable interest in acoustics. Such interaction creates the possibility of direct transformation of coherent sound at the given frequency by sound of another frequency without an electro-magnetic energy source... For a region of three modes with given angular frequencies, if the sum of two of them is equal to the remaining one [reflecting the Fibonacci ratio], the interactions of these modes can be obtained from the nonhomogenous Burgers equation for nonlinear standing waves.[17]

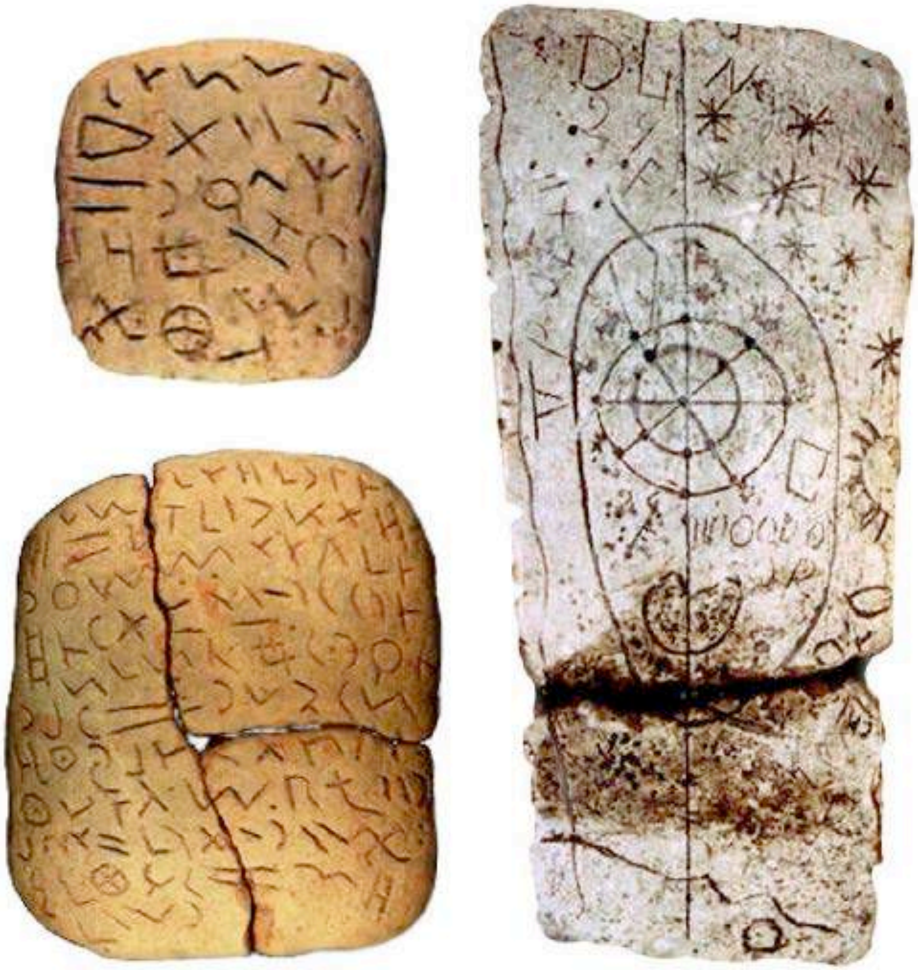
These findings inform an understanding of the three-pyramid design of Orion as resonators of three base frequencies, thereby generating subharmonics to store vast amounts of energy in Earth's atmosphere.



Nonlinear standing waves define the Great Pyramid’s design function and resonant chamber alignments

The phi ratio describes the relative proportions of the three frequencies used to stimulate the nonlinear standing wave, such that the sum of two of the wavelengths equals the third (e.g. 20Hz, 30Hz, 50Hz). Fibonacci order is also observed in the distribution of acoustic pressure of standing waves along the resonant cavity (opposite). This standing wave structure informs the phi geometry of the Orion pyramids, as revealed by the superimposition of the pattern onto a cross-section of the Great Pyramid taken along the north-south axis (above). The high-amplitude transduction of the piezoelectric limestone blocks of the pyramids generates a strong electromagnetic field around the structures. A tri-frequency infrasound resonance continually generated in the base chamber of the Great Pyramid would take about 4 hours to circle globe and return to the pyramids, thereby generating standing waves after the initial build-up.

Each face of the pyramid distributes the electric charge as it alternates between negative and positive. The base length dimension of the Great Pyramid informs the fundamental resonant tone created by the structure. Each base side has been roughly calculated at 765’, creating a fundamental frequency of 1.45 Hz when the pyramids are stimulated into high amplitude. The periodic pulsation of the pyramids at full operational capacity creates a Fibonacci standing wave resonance of subharmonics of the 756’ wavelength bounded by the base of the pyramid. The angles of the standing waves exactly correspond to the slope of the pyramid’s faces, showing the phi angle of 51.85°. This psychoacoustic baseline frequency of 1.45 Hz has been shown to induce the *tri-thalamic* synchronization of the hypothalamus, pineal and pituitary gland with the heartbeat. This frequency is also the lowest frequency of Schumann Resonance, thus the function of the pyramids may indeed be to shift the fundamental frequency of the Earth down from its fluctuations near 7.3 Hz to the tri-thalamic frequency of 1.45 Hz.



Logographic Sanskrit tablets from Glozel, France and Rotan, Texas

A growing number of collections of stone and metal artifacts from many parts of the globe can only be categorized as '??'. Some anomalous artifacts cannot be included in museum displays without undermining the authority of the institution. Some of these artifacts directly contradict the notion of modern technological advancement, instead forcing an admission that we do not understand the high technology of ancient people strewn all around us in megalithic architecture. Only if one accepts that ancient humanity attained a technological knowledge far greater than today, can one open the door to learning from our advanced ancestors of the deeply veiled past. Yet the acceptance of this fact by the discoverers and private collectors of anomalous relics has preserved a small portion of ancient cultural knowledge outside of museums. Testing done on these items can certainly provide more details.

Comparative study of these disparate collections has revealed startling commonalities that in themselves form the basis of a previously unrecognized cultural context. Some basic similarities are found among many unattributable artifacts: they are made of stone, ceramic or metal, and have been discovered in underground tunnel systems. These factors present a host of problems for modern scientific analysis. Stone and metal objects are inherently difficult to date, although continual advancements in dating methods provide new possibilities yet to be applied. While scientific institutions ignore these unusual finds, independent researchers attribute them to a global antediluvian civilization – Atlantis, or Aztlan.

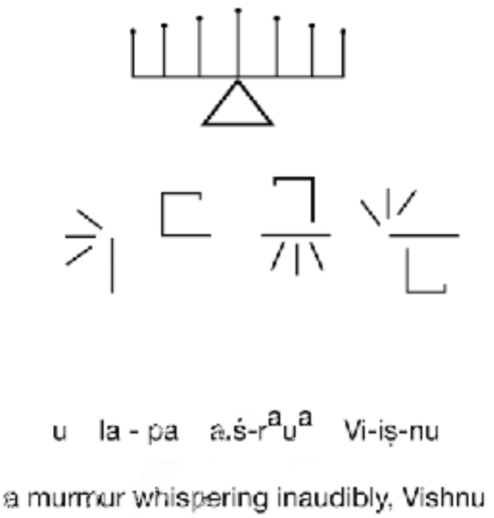
Discoveries made in caves or underground tunnels deny the easy stratigraphic information provided by placement in geologic layers, yet can allow for millennia of exquisite preservation in sealed chamber environments where weathering is not a factor. Subterranean finds also beg the question: were the artifacts purposely hidden underground for preservation, or did inhabitants of the tunnels use these artifacts in situ? Both scenarios likely contribute to the abundance of these anomalous finds, though convincing evidence is rarely collected to support either hypothesis. This is certainly true of the enigmatic collections described here, yet their precise designs confer a wealth of information regarding the complex nature of advanced ancient technology.

As archaeological studies have expanded globally, new cultural links have been understood to provide cultural contexts for these unusual artifacts. A telegram-style script has been found on ancient stone and ceramic tablets in Malta, at Tal Qadi temple; Valle della Caria, Italy; Glozel, France; Alvao, Portugal; Fuenteventura, Canary Islands; Indus Valley, Pakistan; La Maná and Cuenca, Ecuador; Sutatausa, Colombia; as well as Illinois and Texas in the US. The worldwide distribution of sites and Neolithic origin of the hundreds of artifacts reveal an astoundingly advanced worldwide civilization.

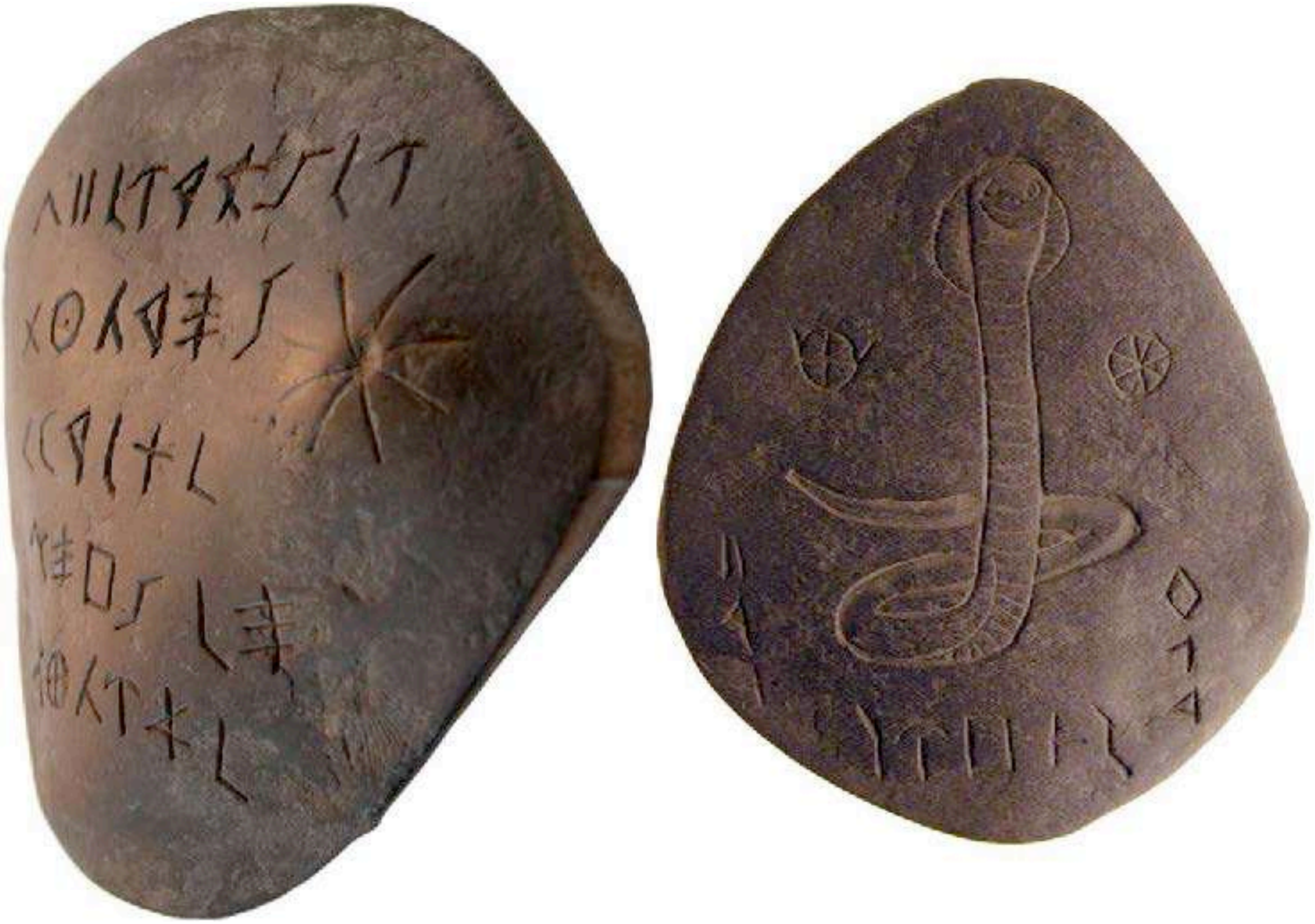
The ceramics from Glozel, France have been consistently dated to the Magdalenian period of the ice age approximately 16,000bp, and those from the Illinois cave have also been confirmed as many thousand years old by thermoluminescence testing of quartz sand in the clay.[18] German linguist Kurt Schildmann has been able to decipher the logographic characters. The script's similarity to early Sanskrit, when compared to the Magdalenian dates of the Glozel tablets, provided for Schildmann's designation as logographic pre-Sanskrit. This strong body of evidence elucidates the previously inexplicable occurrence of sub-Himalayan cultural practices in southern Africa, or the Andes. The records of ancient Sanskrit traditions have been protected in the millennia since their creation and their extant traditions find many forms throughout the world. Schildmann has concluded that they are our "only authentic source for evaluating a decisive phase of humanity's history that preceded all other recorded phases such as in cuneiform Sumer or, hieroglyphically attested, in Egypt..." [19] This most ancient form of script must belong to a culture with global communication and transportation, capabilities necessary for its preservation in a globally consistent form. The mother heritage of a global culture was thus passed down in the ancient Sanskrit writings collected in the Vedas, books recording knowledge that had been preserved from ancient times by primarily oral traditions. Sanskrit wisdom traditions were practiced globally before a flood-wave of cultural collapse, after which the kundalini teachings were primarily preserved in the temples of Southeast Asia.

> There is a huge difference between texts in authentic paleographic writing and those based on oral tradition. Here now Indus and Burrows Cave texts versus Vedic and Classical Sanskrit literature, the latter recorded after millennia of oral tradition. The former ones are written in their own original script (Indus deciphered 1994, Burrows Cave [Illinois] deciphered 1997), both composed in archaic Sanskrit, in telegram style, while the subsequent later ones reached recording in an already sectarian India, having suffered from mystification, adaptation [and] poetical manipulation...[20]

Schildmann clearly distinguishes between the ancient Sanskrit logographic script (with its descendent forms seen in the cultures of Egypt, Sumer and the Maya) and the Classical Sanskrit and contemporary alphabetic scripts. While the logographic style is literally a 'picture word' that incorporates images from reality, the alphabetic style draws its characters from a totally abstract realm of otherwise meaningless letters. Anthropologist P. Radin poignantly characterizes the holism of the paleographic mind by contrast with the modern literary mind: "the disorientation in our whole psychic life and in our whole apperception of the external realities produced by the invention of the alphabet, the whole tendency of which has been to elevate thought and thinking to the rank of the exclusive proof of all verities, never occurred among [indigenous] peoples." [21] The simplicity of the logographic Sanskrit script is strongly contrasted by the complexity of their geometrically designed stoneworks, suggesting that *geometry* was their central sacred language. The holistic intertwining of language with geometry is repeatedly seen.


u la - pa a.ś-r^{a}u^a Vi-iṣ-nu
a murmur whispering inaudibly, Vishnu

Dozens of paleographic Sanskrit texts deciphered by Schildmann include pyramids, octagonal mandalas and various references to infrasound standing waves. One poignant reference to infrasound from Burrow's Cave, Illinois, includes a candelabrum with a pyramid base that is quite reminiscent of the Hebrew Menorah, also seen in various other stones from the collection. Presented at left, Schildmann provides the translation: "a murmur whispering inaudibly, Vishnu." [22] As Vishnu is the 'World Giant', his head the sky and his body the globe, we can understand this inscription as a reference to pyramids resonantly focusing terrestrial infrasound, which is *inaudible* to normal human perception. The prime number *7* is seen in the candelabra structure emanating from the pyramid – a number associated with Jupiter, encoding the planet's synodic year of 399 days as $7 + 7^2 + 7^3$ ($7+49+343 = 399$).[23] Prime numerical relationships serially encoded in these ancient Atlantean texts reference the holographic capacity of human minds operating in psychoacoustic resonance.

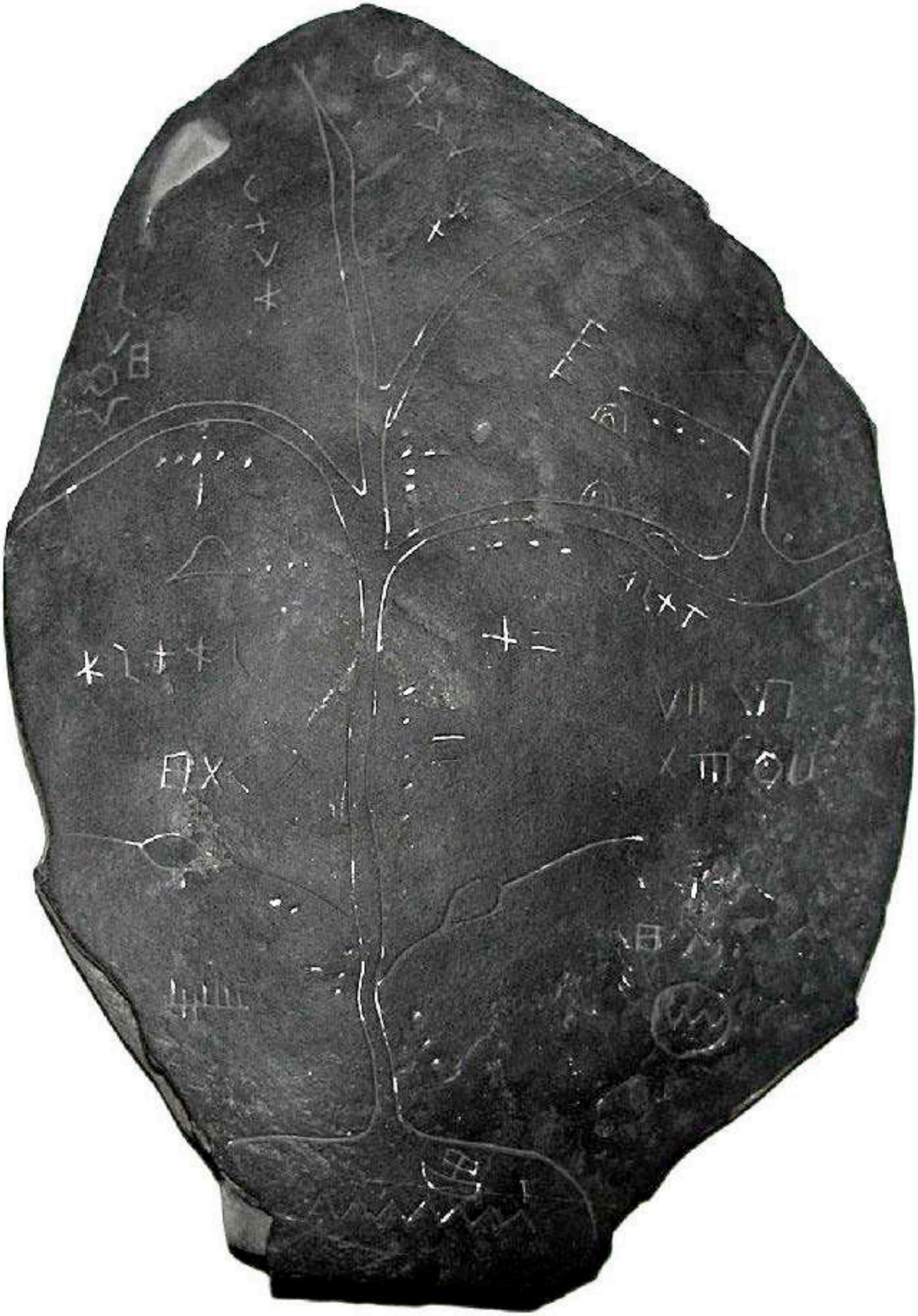


Engraved stoneworks from Illinois present logographic Sanskrit script, octagonal mandalas and a kundalini cobra

In various other inscribed masterworks from Burrow's Cave we find further unmistakable evidence of a worldwide Sanskrit kundalini culture. One engraved stone actually places the octagonal mandala on a hemispheric protrusion to suggest its application to the spherical form of the planet (above, left). On this same stone we find the *tridasa* symbol –three horizontal lines connected by a central vertical line, the sign for '30'– a likely reference to the '30 resonances'. Dr. Schildmann's cipher provides the reading:

kar-ra^{hā} kar-as ka-ma-aśu-hā kar-as	"Creator of the action of desires in this life, its workings"
ta nau-ca ka tridaśa-aśu	"The (space-)ships of the 30 resonances of life force"
ha-m^{a}i ka-hā si-hā	"Causing a dwindling of these (forces) you are"
u tridaśa Indra aśu-hā tridaśa	"Oh, 30 resonances, Jupiter's life-giving 30 resonances"
ta cakra ca-kar-as ma^{hā}	"The celestial wheel and workings of the great"

Incised into another stone from Burrow's cave site is a hooded kundalini cobra (2, right), the sacred snake native only to Southeast Asia, representing the coiled energy cord that rises through the spinal column to the crown chakra in deep meditative states induced by infrasound at sacred temple sites. On either side of the cobra are the symbols for *cakra*, the 'celestial wheel' or chakra –the vibratory centers of the body. According to Schildmann's epigraphic cipher, the two vertical texts read: *ra-ka-si* "granted this you are" (at left), and *ya-su-ma* "(here) begins my good path" (at right). The horizontal text below the kundalini cobra reads: *ai kara-as Indra a-asu* "yes, the works of Jupiter granting life." The Great Red Eye vortex of Jupiter symbolizes the 'third-eye' of Sanskrit traditions linked with the Orion pyramids' infrasound resonance. The transduction of infrasound acoustic energy through resonating stone chambers into the meridians and electromagnetic fields of the human body allows an adept, or *yogi,* to generate *laghima*, a Sanskrit term for the body's vital force that allows levitation when focused by will.

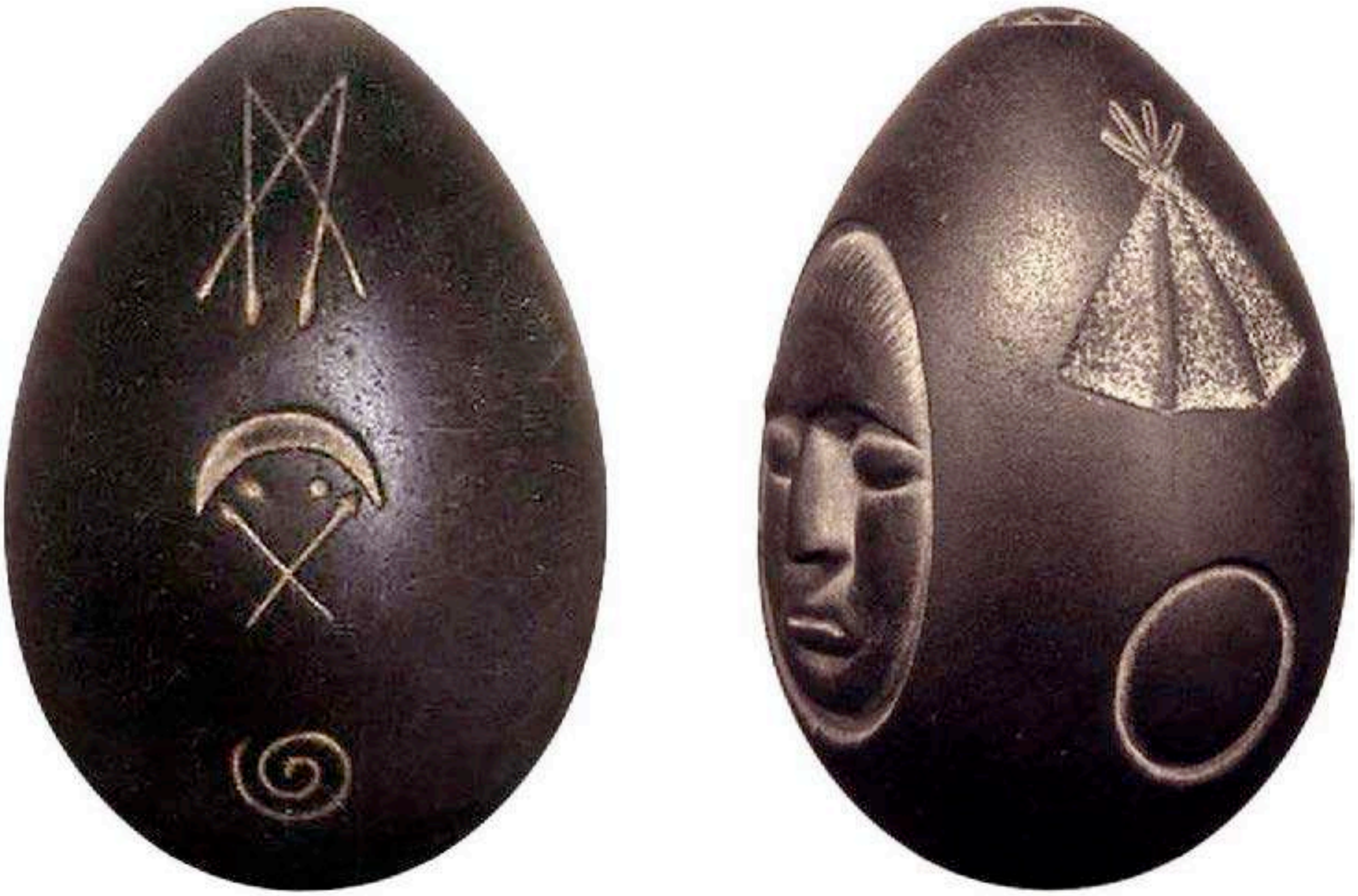


Perhaps the most astounding stone artifact from Burrow's Cave, Illinois is engraved with a complete map of the Mississippi River valley (5.3). In it's smoothly carved forms can clearly be seen the Gulf coast, Lake Pontchartrain and the main Mississippi tributaries –the Black River; the Arkansas; the Wolf; the Missouri and Platte; the Ohio, Wabash and Little Wabash; and the Illinois River (flowing towards the cavesite). Distances between the river junctures are given in numerical form with dots and lines, while several Sanskrit sacred sites are also denoted. One earthen mound site is shown to the west of the Mississippi, while along the Ohio River two archways describe the locations of the riverside Cave-In-Rock (near Elizabethtown, Illinois) and the Garden of the Gods, a great sandstone outcropping of unusual, flowing forms including various towering, totem-like pinnacles.

Near the two sacred sites, depicted as archways, a subtext reads: *vi-ra tsa-pa, t.o.ra-na* "hero trembling, arched portal." [24] The resonant limestones of Cave-In-Rock and sandstones of the Garden of the Gods, comprised of calcite and quartz respectively, are receivers of focused infrasound pulsations –kundalini energy that induces the 'hero trembling'. Cave-In-Rock (37.46°N 88.16°W) and Garden of the Gods (37.63°N 88.37°W) are both 6,360 miles from Giza, or 25.55% of the Earth's circumference distance. The Mississippi Map stone details a network of resonant cave sites in infrasound alignment.

In a related find from 1872, a highly geometric Sanskrit stone carving was discovered in a farmer's field in Meredith, New Hampshire (5.4).[25] The brown stone is a precisely hewn egg form (4" x 2.5") covered with various Sanskrit sacred symbols. Drilled holes are found at the top and bottom of the egg; evidence that it was turned on a lathe – a complex machining process that allows for the precision of symmetrical form by rotation. The egg form shows a human face in meditation, representing the sacred effects of fetal development by infrasound heartbeats: the power of the circle nurtures all life. Above the circle we see a pyramid shining light from its peak. On the reverse side are two crystal diffraction patterns and a spiral.

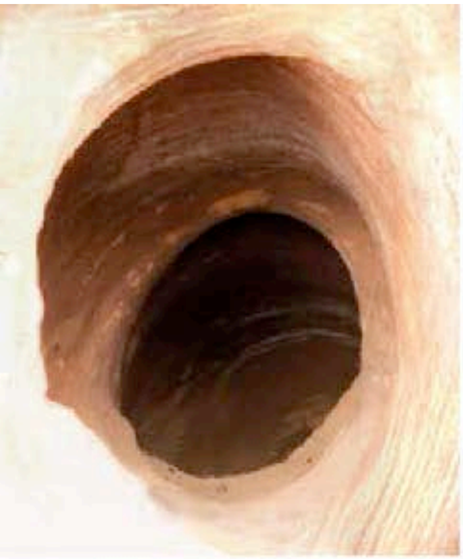
5.4. Sanskrit lathe-turned stone carving with a face, circle, spiral and other geometric symbols, from New Hampshire

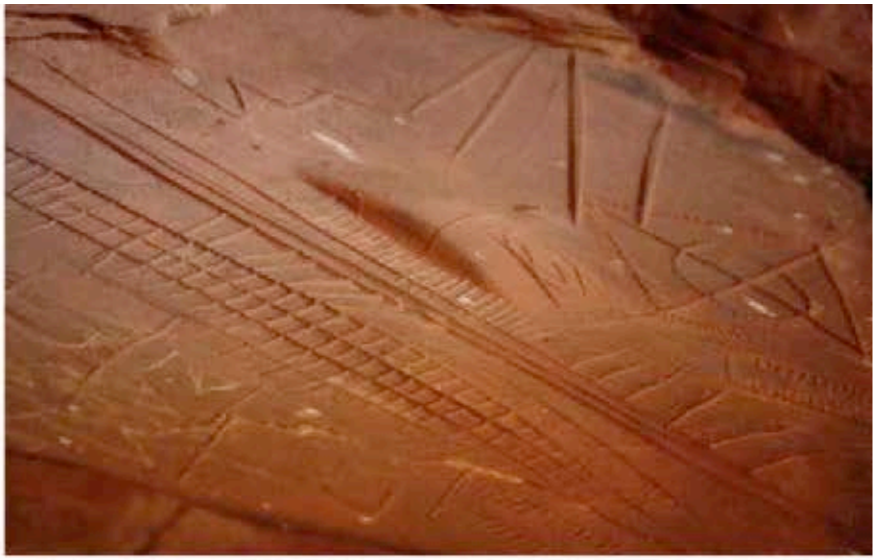


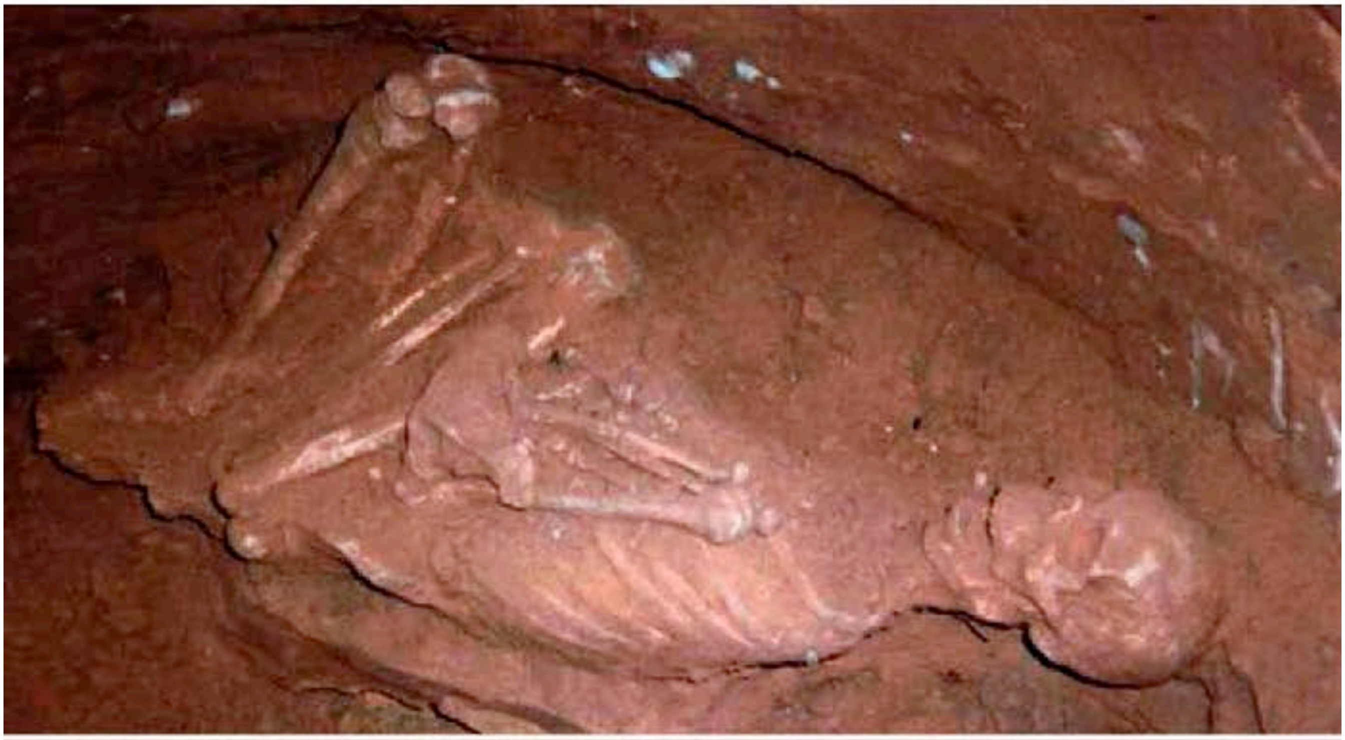
Vertically-elongated, giant humanoid skull from Mexico compared with Rapa Nui's giant Moai statues
(Opposite) Entrance, geometrically engraved ceiling panel and giant skeletons from an Oklahoma cave

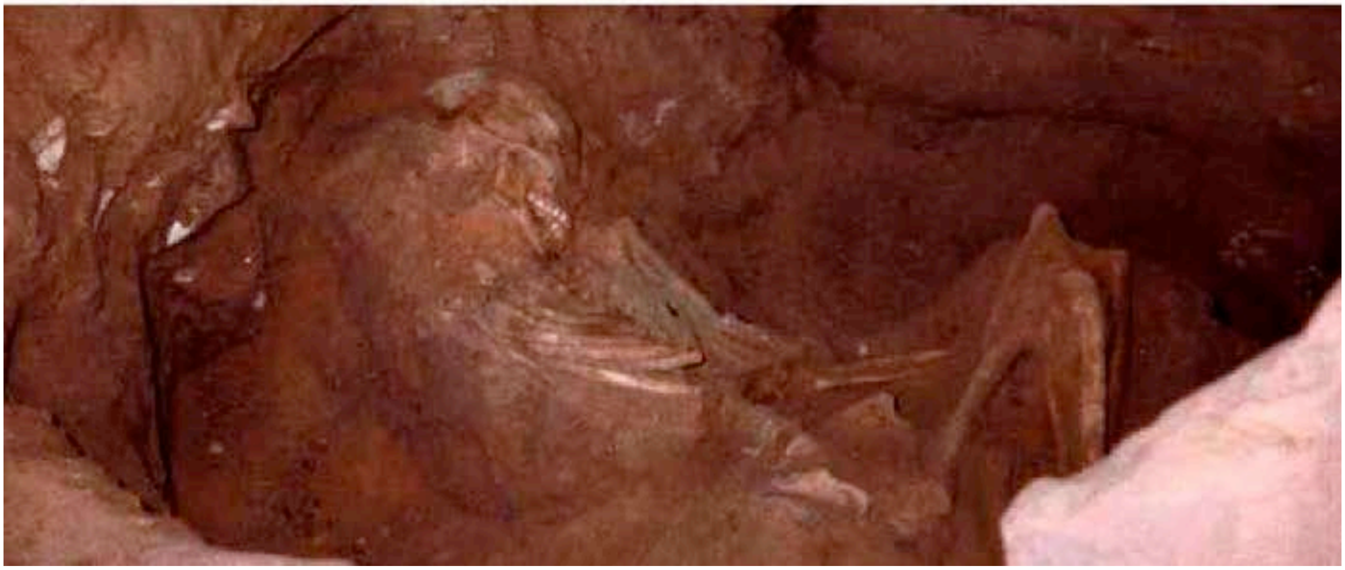
An altogether different subterranean system at an undisclosed location in southern Oklahoma has yielded the textile, wood, stone and metal artifacts of giant humanoids over nine feet in height (opposite). Two fully intact male skeletons have been documented along with the oval cave entrance and a geometrically engraved ceiling panel that depicts the Sanskrit octagonal mandala.[26] The unusual anatomy of the giants' skulls distinguishes them as a completely separate species of humanoid, showing a significant variance from human norms in every bone. Unmistakable similarities can be observed in the forms of an artificially elongated skull from a cave find at an undisclosed site in Mexico (above, left), with hooked protrusions at the temples, a very square, protruding lower jaw with no chin, narrow eye sockets and huge nose with an extra nasal bone not found in humans. The extreme vertical elongation is made even more pronounced by the miniscule occipital portion of the skull that extends only marginally beyond the mastoid processes. The distinctive facial architecture of this giant humanoid species may have inspired the giant Moai statues of Rapa Nui, also known as Easter Island, that bare the same giant stature, giant noses, square jaws and vertical crania. The genetic make-up of this giant humanoid species will eventually be revealed by DNA retrieved from organic residue in the bones, inevitably exposing any mixing with human populations.

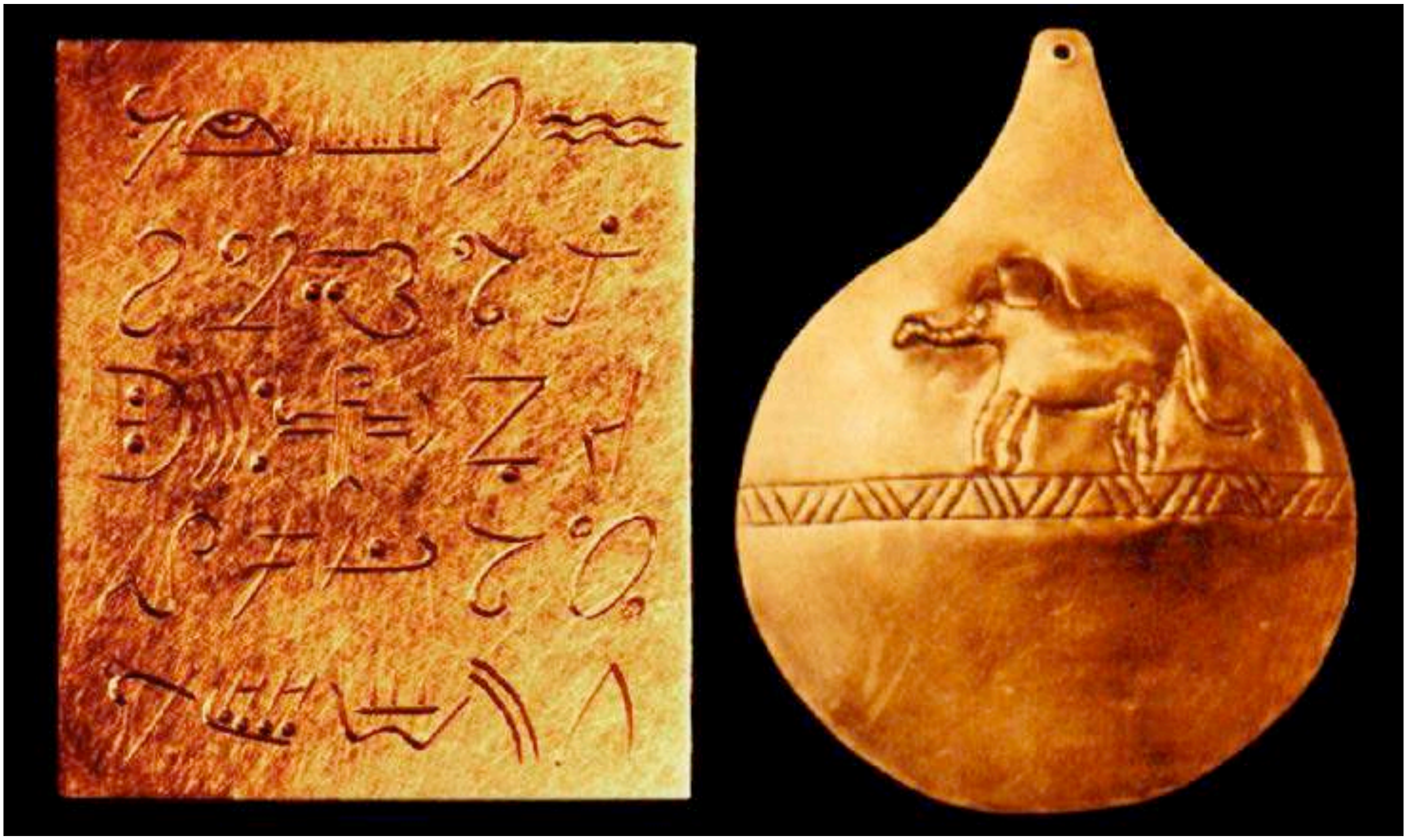
In 1960, J. Padilla discovered a set of fine artifacts within a tomb near Guerrero, in Oaxaca, Mexico (overleaf).[27] Several small gold plates engraved with Archaic Sanskrit texts were among the collected artifacts, further confirming Schildmann's epigraphic research. While this style of telegram is much more fluid than the harsh geometric symbols made famous in finds near Glozel, France, the same advanced Sanskrit heritage is apparent. Despite the lack of a complete translation of this text, we can clearly make out symbols relating to global infrasound resonance –in the top row a double soundwave, a line with hash-marks implying measurement and a hemisphere with concentric circles; in the middle row, at left, is a hemispherical head turned sideways with three arcs representing infrasound reception. As well, the sign seen at the center of the bottom row presents a nonlinear standing wave pattern with three lines above, representing the tri-frequency resonance by which such standing waves are generated.







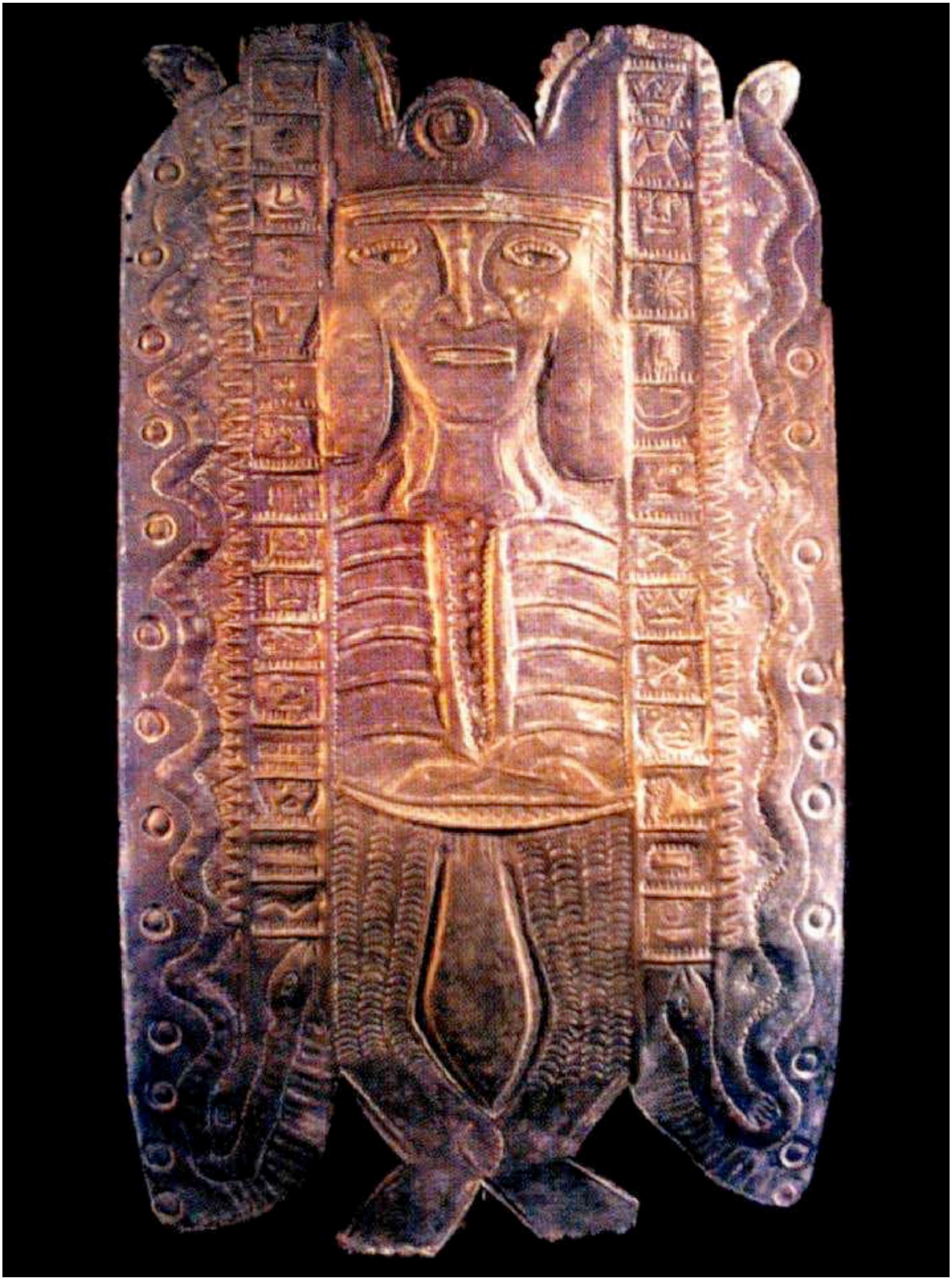


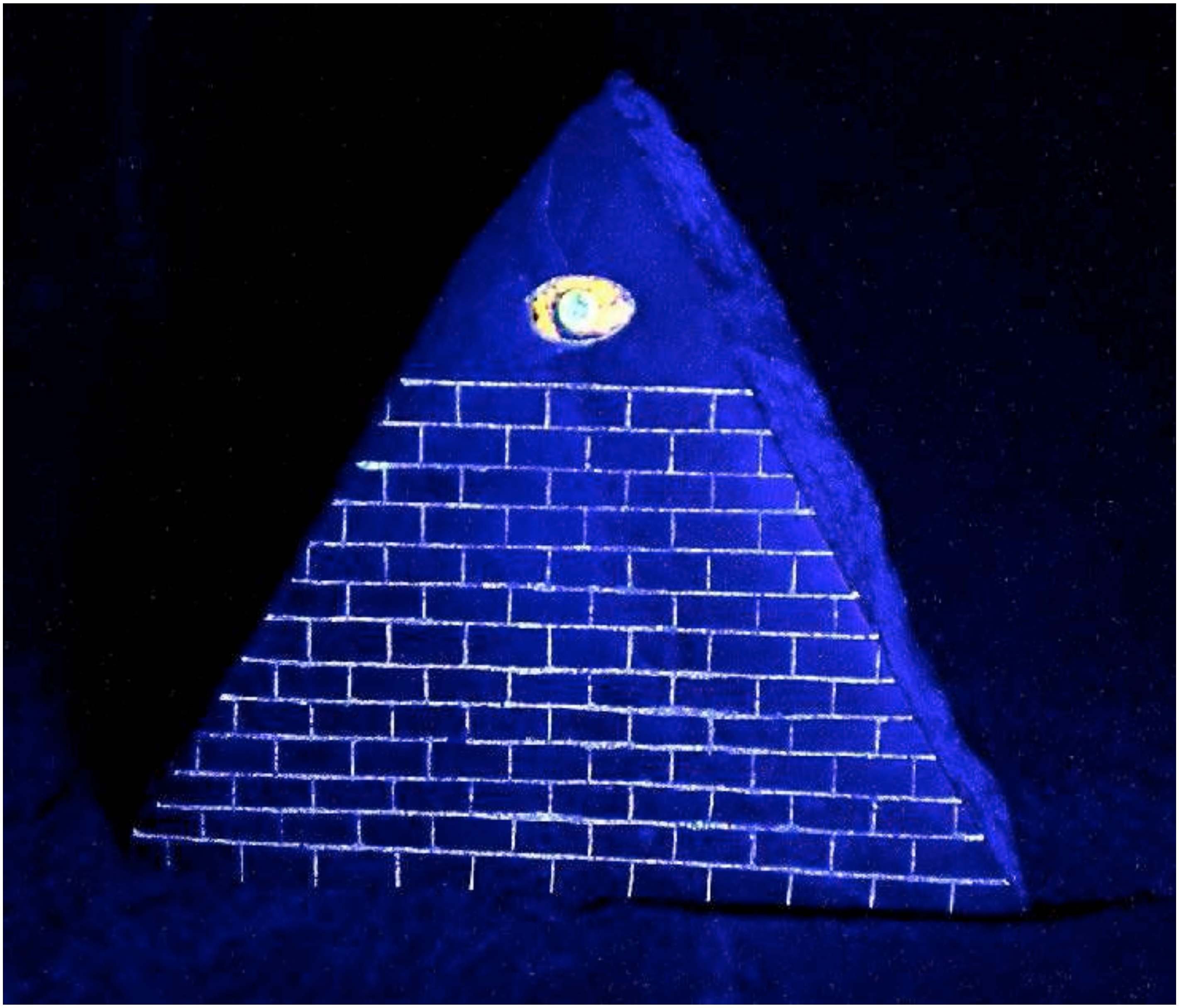


Sanskrit scripts adorn gold plates from Guerrero, Mexico, and an elephant listening for infrasound in the Earth
(Opposite) A copper plate from cave systems near Cuenca, Ecuador depicts standing waves and DNA ladders

Similar infrasound references are presented on a gold disc formed like a water droplet (5.7). Surprisingly, the disc depicts an elephant –an animal not native to Central America, but to Africa and Asia– in a standing position that is truly specific in its implications. Modern biology has only recently rediscovered the elephant's use of infrasound communication over vast distances. The ultra low vocalizations of these large pachyderms can carry around the globe coherently, and are used to send messages between herds across the great continent of Africa. Biologists have only recently filmed elephants standing with a front foot touching the ground only by the sensitive toenails, just as positioned on the Guerrero gold plate! The ancient Sanskrit artists of Oaxaca have depicted the inaudible infrasound signal as zigzag waveforms traveling through the ground to be received through the elephant's toenails. The ancient Vedic hymns reflect this same advanced use of natural logic and symbol to express highly complex concepts.

Another famous collection of antediluvian Sanskrit artifacts is known from Cuenca, Ecuador, under the protection of a priest, Padre Crespi, now deceased. The very large group of figurative artifacts includes worked bones, ceramics, stones and many engraved copper plates. Various sizes of plates include many images of pyramids, snakes, elephants, skeletons, healers and meditating figures, some even large enough to be worn as ceremonial chest-plates. The most remarkable of these hammered copper sheets presents a fascinating visual description of the Sanskrit kundalini process of bioelectrification using sacred ayurvedic water (5.8). The barefoot figure wears a headband with a radiant circular face at the third-eye location. *Above the circle are arching cloud-forms in the unmistakable shape of standing waves.* On either side of the figure rise double-headed serpents that make waves along a column of evenly spaced circles. The sacred ayurvedic process of drinking purified colloidal water containing nanoparticles of gold and silver, a combination known as *electrum*, to conduct subtle curative electrical currents through the human body. The serpents represent the electrical current rising through the chain of spherical nanoparticles, creating waves of movement up the figures legs and his spinal column. DNA strands are also seen on either side of the kundalini figure, like straight ladders also shown as electrified by zigzag lines. Recent studies show DNA to be helical only in fear states, but like a ladder when at peace.[28]

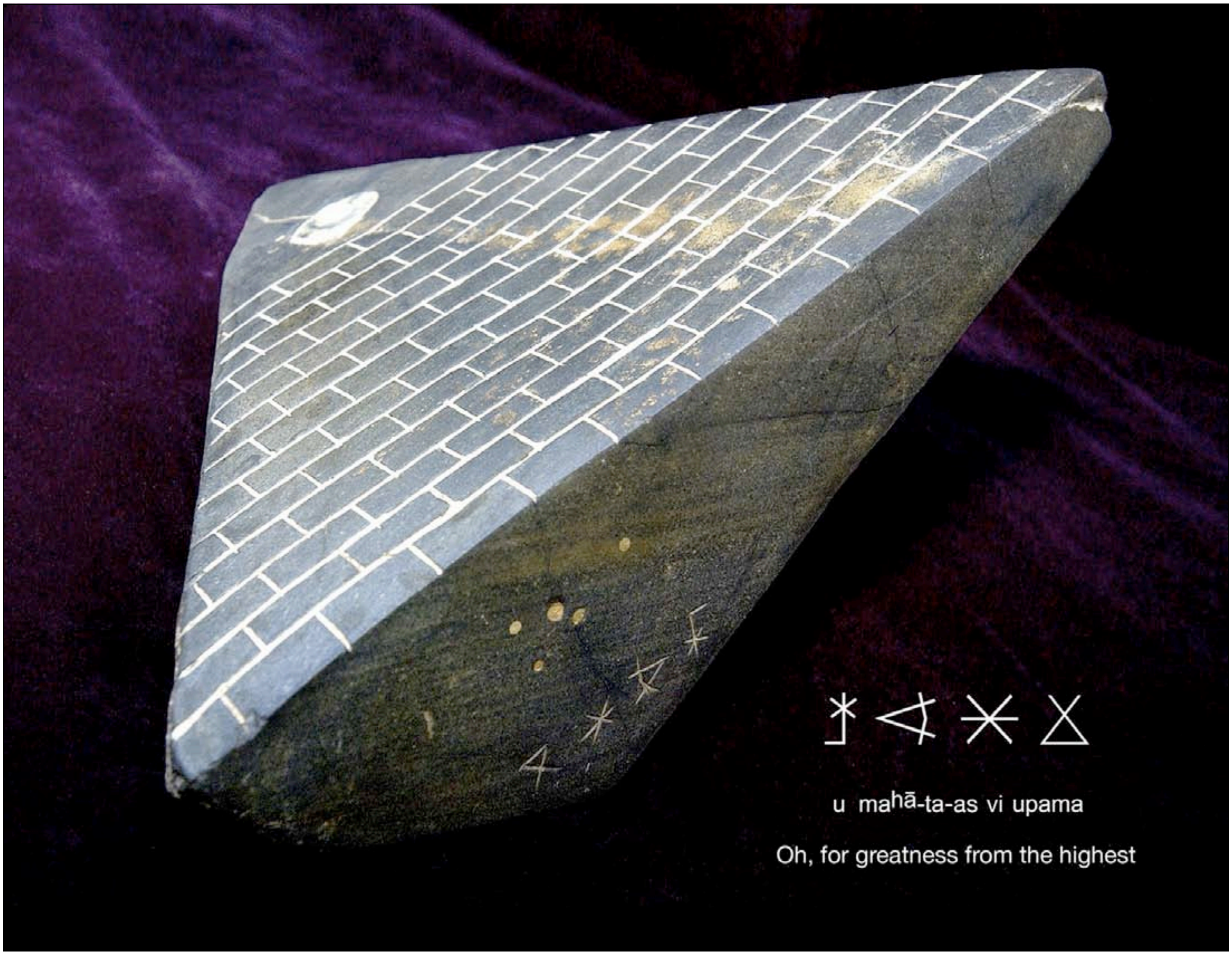




Third-Eye Pyramid presenting prime numbers in 13 stone layers, 3 sides and 1 eye, seen fluorescing under UV light

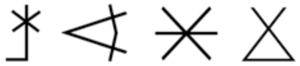
Perhaps the most strikingly familiar imagery to have been reproduced among the artifacts from La Maná, Ecuador is a triangular stone that has been finely polished and inlaid –the Third-Eye Pyramid. This remarkable stonework is immediately recognizable as a representation of the Great Pyramid of Giza, 7,470 miles away; the only one of the world's many pyramids that presents a pure geometry of 4 planar faces, lacking the stepped façades common to most Mesoamerican pyramids. Interestingly, this South American artifact records the 'third-eye' symbol for the psychoacoustic attunement of the pineal gland.

Ultraviolet fluorescence effects are a well-known quality of calcite and other minerals found in natural abundance. Mineral calcite has been mixed as a mortar and inlaid into the lines incised upon the stoneworks' faces. Visible light is emitted upon exposure to longwave ultraviolet light (365 nanometer wavelengths) when electrons fall back to their initial or ground states, causing some of the exciting energy to be lost as heat, resulting in a shift in the wavelength of the energy to lower energy (longer wavelength) visible light. Many minerals possess this quality, also observed upon exposure to shortwave ultraviolet light (255 nanometer wavelengths). Scheelite can produce a bluish-white and willemite a bright green under shortwave. Fluorite emits a blue, scapolite an orange-yellow and hyalite and autunite produce a yellow-green under longwave ultraviolet.



Bottom face of the Third-Eye Pyramid bears an inscription in logographic Sanskrit and the Orion's belt in gold inlays

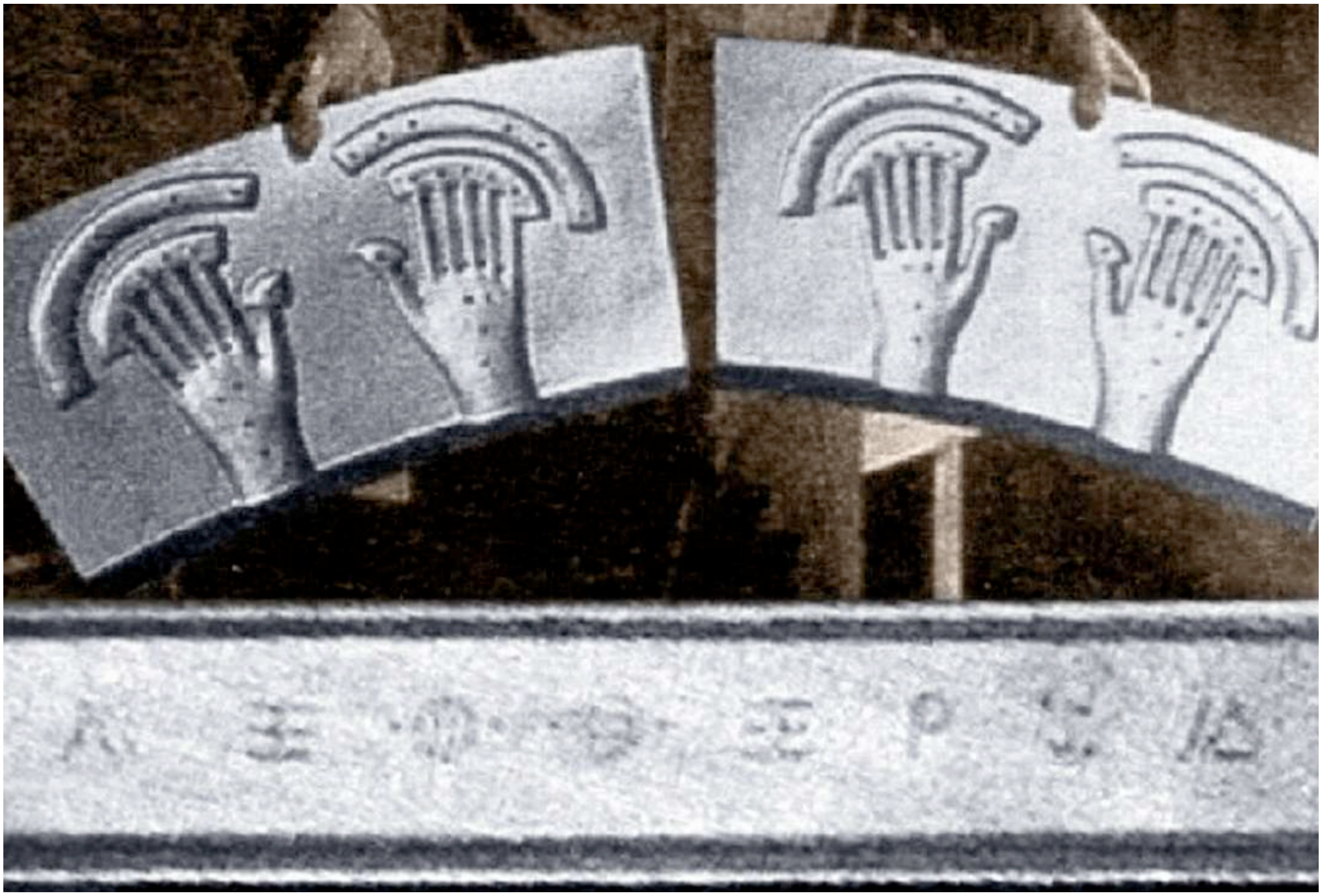
Ultraviolet fluorescence effects are a well-known quality of calcite and other minerals found in natural abundance. Mineral calcite has been mixed as a mortar and inlaid into the lines incised upon the stoneworks' faces. Visible light is emitted upon exposure to longwave ultraviolet light (365 nanometer wavelengths) when electrons fall back to their initial or ground states, causing some of the exciting energy to be lost as heat, resulting in a shift in the wavelength of the energy to lower energy (longer wavelength) visible light. Many minerals possess this quality, also observed upon exposure to shortwave ultraviolet light (255 nanometer wavelengths). Scheelite can produce a bluish-white and willemite a bright green under shortwave. Fluorite emits a blue, scapolite an orange-yellow and hyalite and autunite produce a yellow-green under longwave ultraviolet...



u mahā-ta-as vi upama

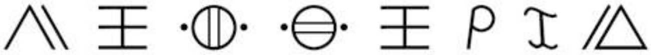
Oh, for greatness from the highest

According to Dr. Kurt Schildmann's logographic Sanskrit decipherment[29] the inscription on the base of the Third-Eye Pyramid stone (5) reads *u maha-ta-as vi upama* meaning "oh, for greatness from the highest." This Archaic Sanskrit text is inscribed into only one of the La Maná artifacts, yet the information conveyed by the geometric patterns repeated throughout the entire group far exceeds the capacity of words, suggesting this culture defined itself by the four-dimensional mathematics reflecting the unity of universal consciousness...



Electroluminescent metal alloys discovered in the debris field of a vimana disc crash in New Mexico, 1947

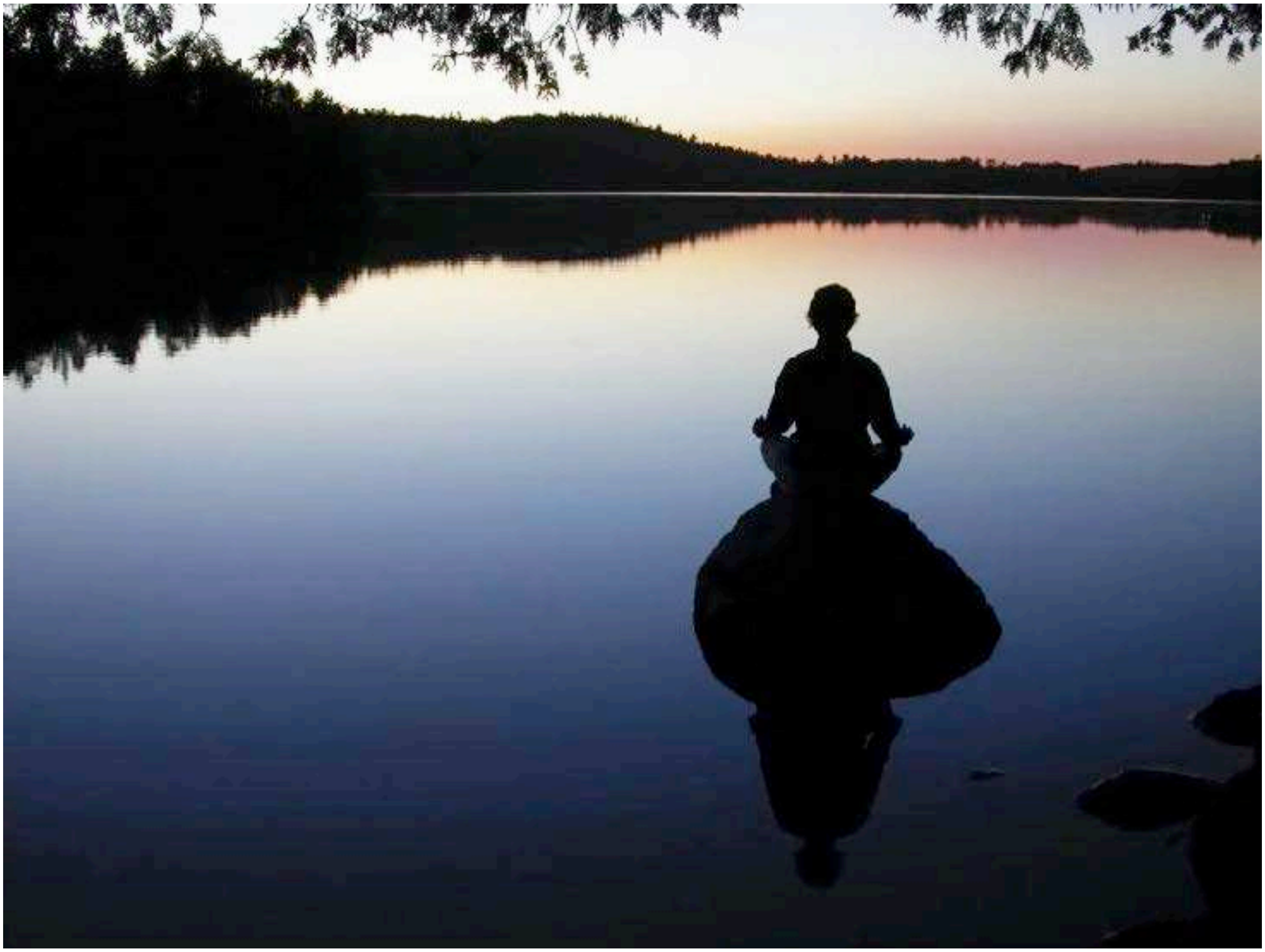
The Atlantean Sanskrit origin of vimana spacecraft *seen throughout Earth's skies today* is revealed by crashed aerial discs collected by military forces in many parts of the world. The most famous incident of this kind occurred on July 2, 1947 –allegedly near Roswell, New Mexico. Leaked US military documentary photographs and films of the New Mexico disc crash wreckage[30] include dwarf humanoid corpses with *large eyes, grey skin and six fingers*, as well as fragments of highly reflective metal alloys imprinted with small six-fingered hand consoles and hieroglyphic Archaic Sanskrit inscriptions (above). Schildmann's epigraphic decipherment reveals the meaning of a fragmentary text from an I-beam:



kar-as Tridaśa Yonī Śani Tridaśa ku $p^{a}i^{a}$ as-upama

"workings of 30 resonances, female and male, 30 resonances whereby approaching for the highest"

The New Mexico I-beam text directly confirms the Sanskrit origin of the pyramids and 'UFO' phenomena. On rare occasions terrestrial humans like Mexico's Carlos Diaz and Switzerland's 'Billy' Meier have been invited to photograph and film visiting antigravitic disc craft and also enter the spacecrafts' resonant HHO plasma environment. Voluntary contactees as well as unwitting abductees describe levitation in ultraviolet beams emitted from transdimensional spacecraft just as plasma beam experiments have replicated at MIT (Ketterle, et al).[31] Recently reported transdimensional experiences include riveting descriptions of intense sensations of heat and light that are consistent with advanced HHO plasma beam technology, and when analyzed in the context of the latest human technological developments one finds a profound synchronicity. Twenty-first century science has completed both the mathematical and experimental groundwork enabling a new comprehension of high-energy realms beyond common human experience.



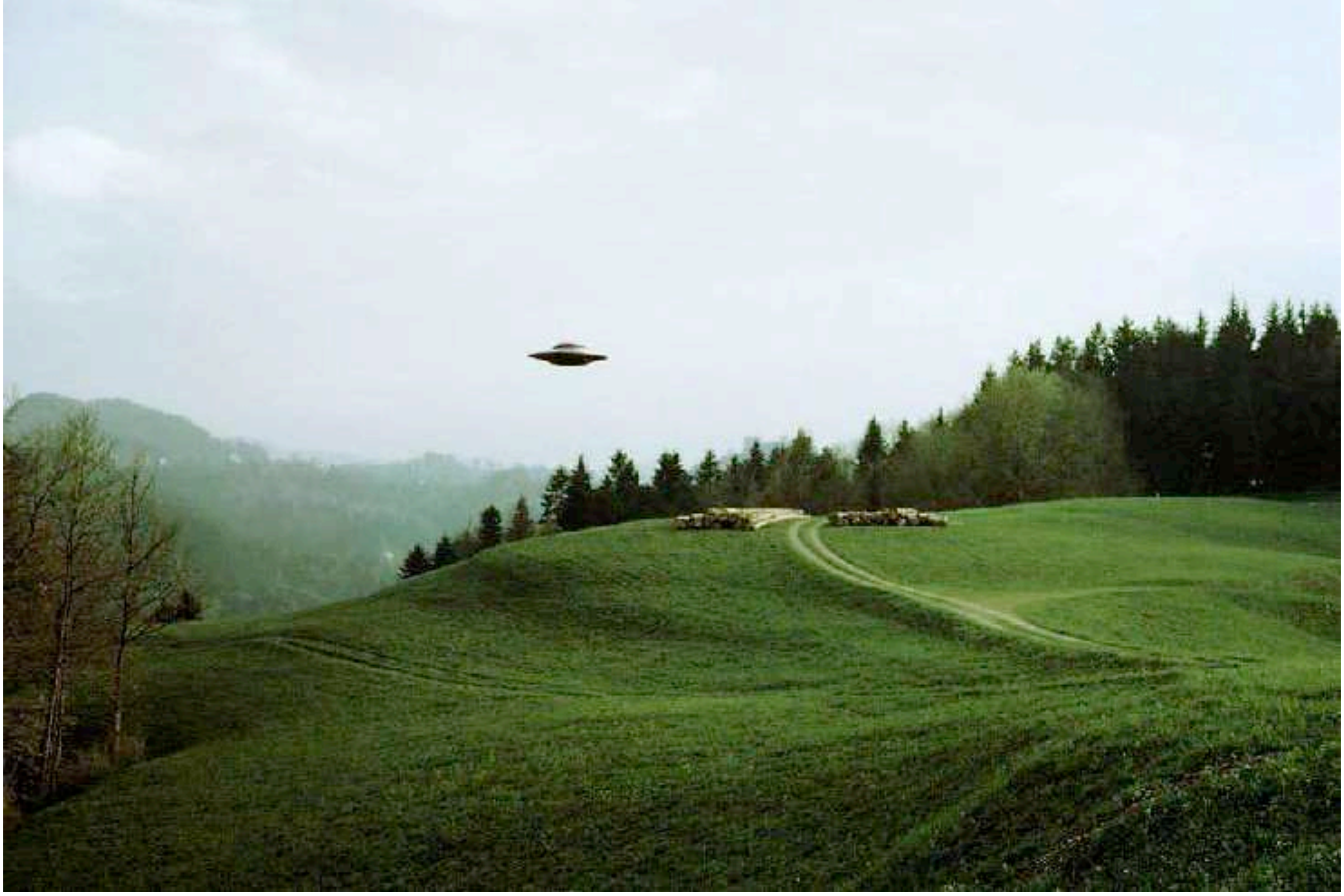
The Fibonacci standing waves that comprise Earth's resonant energy cocoon are artificially generated for the acoustic propulsion of spacecraft. A beamships' alteration of the normal infrasound environment of Earth likewise alters the consciousness of human beings, potentially undermining natural learning cycles:

> *Semjase:* …[C]oncerning control of the gravitational forces… natural cosmic laws order a unitary and harmonic development in compass to all concerns of all levels able for evolution. This means that the spiritual as well as the material development proceed constantly in harmony with one another, and always complete one another by unison of the consequence in all matters. In the case of the mastering of gravity, the regulations of the laws are arranged in order, that primary is the spiritual evolution, of most decisive meaning, for the elaboration of technical means with the aim of mastering the gravitational forces. Here normally at first appears the exercise of spiritual forces in paralyzation of the forces of gravity, by which a human being is able to move weightless through space… [G]enerated by spiritual force state… a levitation process takes place. From the very primary side, this status is evoked within an unknown to the human being form, and just step-by-step, he learns to master it and to control it suitably. When the human being has then learned to control these forces, and only then, the way is cleared for him, by this, to consider technical means and to build them. So the control of gravity consists in its first-primary form on the evolution of spirit and feelings, meaning that the told forces can physically be controlled just then when the human creature has delivered himself from the "weight" of the non-spiritual condition…
>
> Exceptions witness the standard, even if these exceptions cannot easily be recognized and proceed in a way which often does not come to appear. Such an exception does the Earth human being represent. Except for a few, he is still not able to master levitation, and nevertheless he is already able to see clearly a great amount in the field of gravity research. This exception consists of the confusing fact of a very rare misdevelopment, which basically has shifted the potential of parallelization of the spiritual and the material, by which the material

> [aspect of awareness] has become overweighted and dominates the spiritual. So this means that the Earth human being has become governed by the material side, by which the evolution runs in this direction, while the spiritual steps badly injured behind, as you yourself have once said. From that it appears that the technologies are more developed than the spiritual evolution. In this it has to be considered that especially since the year 1937 the strong influence of the new cosmic age have led this wrong burden of the material side in the whole world toward more gentle and harmonized courses, by which the differences between spiritual plenty and the material is no longer as strong as is generally thought.
>
> Many forms of spiritual direction have led to spiritual recognitions of enormous meaning and value, which decisively appear in the development of technologies, and as an interesting fact, lead to success although the normal sequence of observance of the law was disturbed. But this can also be explained by, the otherwise newly gathered spiritual cognitions do nearly compensate for the lawful rule, which means, that in spite of barbarism the Earth human being has proceeded in both directions since 1937, and gets closer, though often unconsciously about this, *and advances by the cosmic oscillations*, rapidly towards the real evolution and begins to comply with it. This course of development can already be seen in the first days of entering the Waterman Age, in the 3rd of February 1844, and during the following time until the year 1937, when since the 3rd of February the second half of transgression of time began to offer its powerful working, from which it can be said by great probability, that the temporal aim of Earth humanity in respect to his determination by evolution, will have been reached after a time of about 800 years.[32]

This concise explanation concerning human control of the gravitational forces given by Semjase contains many profound truths, which reach to the core of the present predicament of our Earthly humankind. The Plejaren comprehension of the Creational Laws reveals the natural evolutionary process whereby each civilization overcomes all barriers to interstellar space-travel: from the cognition of an internal spiritual process of levitation involving resonant infrasound standing waves and water crystallization. The ancient Vedic spiritual practice of levitation was referred to as one of the great attainments. Known as *'laghima'* in Sanskrit, it is understood as an internal electromagnetic force generated by infrasound standing waves that are transduced and focused by the piezoelectric human body into an enveloping antigravity field. Earth's present-day scientists have learned to overcome the gravitational force using acoustic levitation, as an effect generated by the focusing of high-frequency acoustic waves into a concave resonator. Biophysicists have demonstrated the levitation of various insects, and even gone so far as to successfully complete the gestation cycle of a frog egg entirely within a levitating water droplet![33]

Just as concave resonators artificially generate the force of *laghima* in a beetle, an artificial gravity field is generated by Plejaren beamships for their levitation by acoustic resonance. While high-frequency oscillations are used to levitate beetles in laboratory experiments (at left), interstellar spacecraft apply ultra-low frequencies for the acoustic generation of gravity. When describing the rebalancing of the evolutionary growth of spirit with the growth of technical means, *Semjase identifies changes in 'cosmic oscillations' as the underlying cause*. The movement of our entire solar system into a highly energetic region of our galaxy is presently inducing the profound advancement in consciousness due to the relative increase of planetary infrasound resonance, effecting a dramatic rebalancing of the Earth's very sensitive vibratory envelope. These cosmic oscillations are transduced on Earth by the world's network of pyramids into a resonant field of infrasound standing waves that converge at focal points defined by the axis-symmetrical octagonal geometry of the Great Pyramid of Giza, Egypt. The Fibonacci-ordered distribution pattern of resonant infrasound focal points dictates the precise locations where human consciousness becomes enhanced by the heightened 'cosmic oscillations' increasingly inundating the Earth since 1844, according to information provided to Meier.

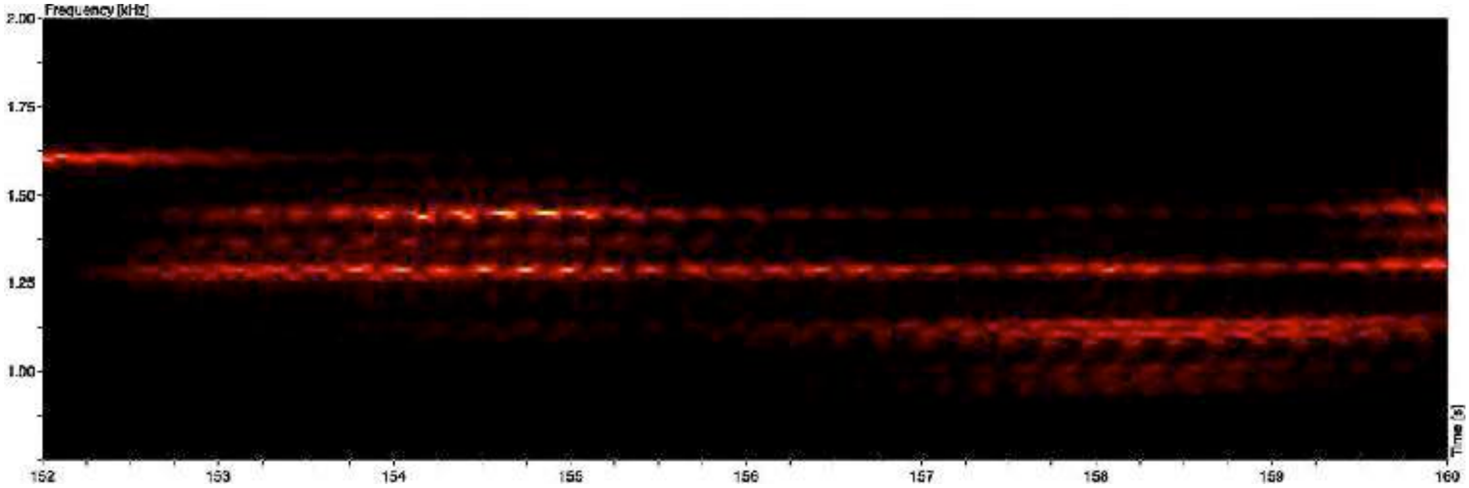


Several of Billy's contacts occurred in Ober-Sätelleg, Switzerland, where he was able to photograph Semjase's beamship on March 8, 1975 (above). At this same location on July 7, 1980 Meier was simply instructed to record the acoustic resonance of Semjase's beamship during a demonstration flight.[34] Meier took up a position below the low-hovering beamship, near the trees beyond the log piles, while his wife Kalliope, two of his children and several close friends also made recordings on the greenway about 488m away. *Thorough analyses by acoustics experts confirm the beamship sounds to be genuine recordings that are impossible to replicate using any known equipment, being truly unique in three significant aspects:*

1. There were at least thirty or more discrete frequencies in a random and constantly shifting mix that ranged from 4 to 2170 Hz, but varied on average between 470 and 1452 Hz.
2. The amplitude of these frequencies was also constantly changing, whereby the dominance alternated.
3. The wave shape was also constantly changing in a random, periodic rhythm that caused a characteristic beat.

The wave pattern in the oscilloscope showed this constant and random shift in frequency, in which the principal waves of all frequencies came together in perfect synchronization at one moment, only to travel at the next moment in different directions and stages, thereby generating different patterns— at one moment seemingly moving in a cluster in one direction and, at the next moment, in the other direction. Then they gradually expanded until, for one moment, they formed a mutually precise and evenly distributed pattern, only then to move again into different relationships. Although these changes appeared to be random and were not repeated in a particular order, they always appeared in geometric relationship to one another. Two other sound engineers and a synthesizer sound specialist joined the analysis team, and the sounds were reexamined, this time for possible duplication. All of these specialists agreed that the character of the sounds was unique and that any type of synthesis, if in fact such was possible, could produce only portions of the recordings we had examined and that duplicating only part of the sounds, even in a short linear segment, would be impossible. The number of traveling and constantly shifting discrete frequencies and constantly changing amplitudes, which were shifting in relative dominance, exhibited duplication problems that exceed the abilities of a current state-of-the-art device!"

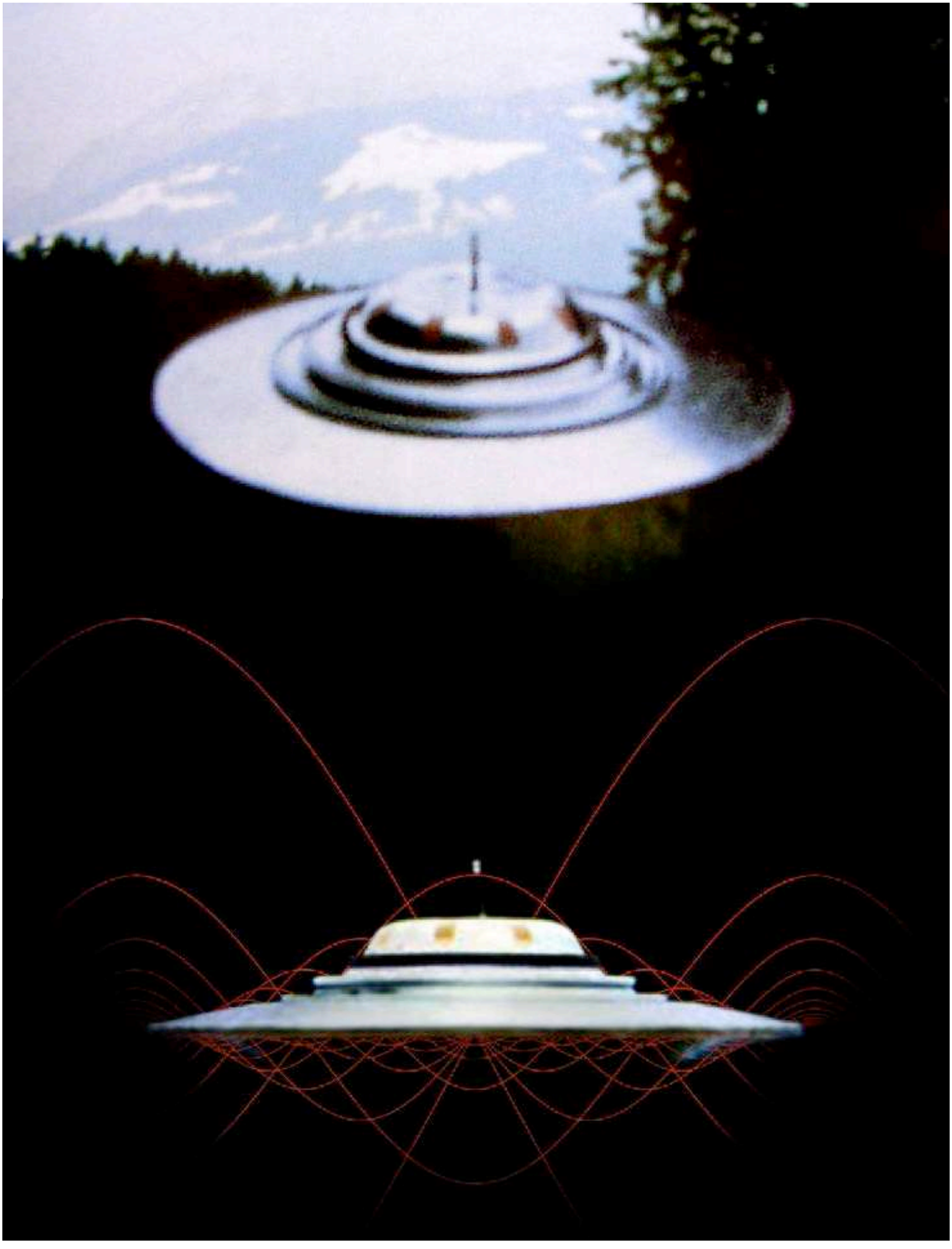
> Normally, Meier does not hear such loud ship noises, certainly not for such a long time. At the most, there is usually a very short noise when the spaceship lands or takes off. This demonstration was intentionally given for the purpose of the tape recording… None of the other eyewitnesses saw any type of spaceship, but Meier said that he could see it from below and observe a strange effect. *As the sound went up on the scale, the ship became more transparent, and when the pitch became lower, it looked denser again*…
>
> Jim Dilettoso, our research consultant, took samples of this noise to Peter Gimer and Rick Coupland of Micor in San Francisco. There they performed tests in the audible range, from 20 Hz to 2000 Hz. They found twenty-four characteristic frequencies within the audible range and eight outside of it. They found all thirty-two frequencies concurrently at different amplitudes and volumes. All thirty-two tones are somehow produced simultaneously. In a time matrix, the amplitude of some frequencies increases, while that of others decreases. It was observed that the amplitude periodically increased by ca. fifty decibels and then decreased by ca. forty, and at other times, just the opposite was the case, which produced the characteristic beat that was audible. Other normal sounds were audible on the recording, but there were no signs of a tone-on-tone tape dubbing. All frequencies were clear and stable, and they were regularly lined up along the frequency scale [in the sonogram, below].

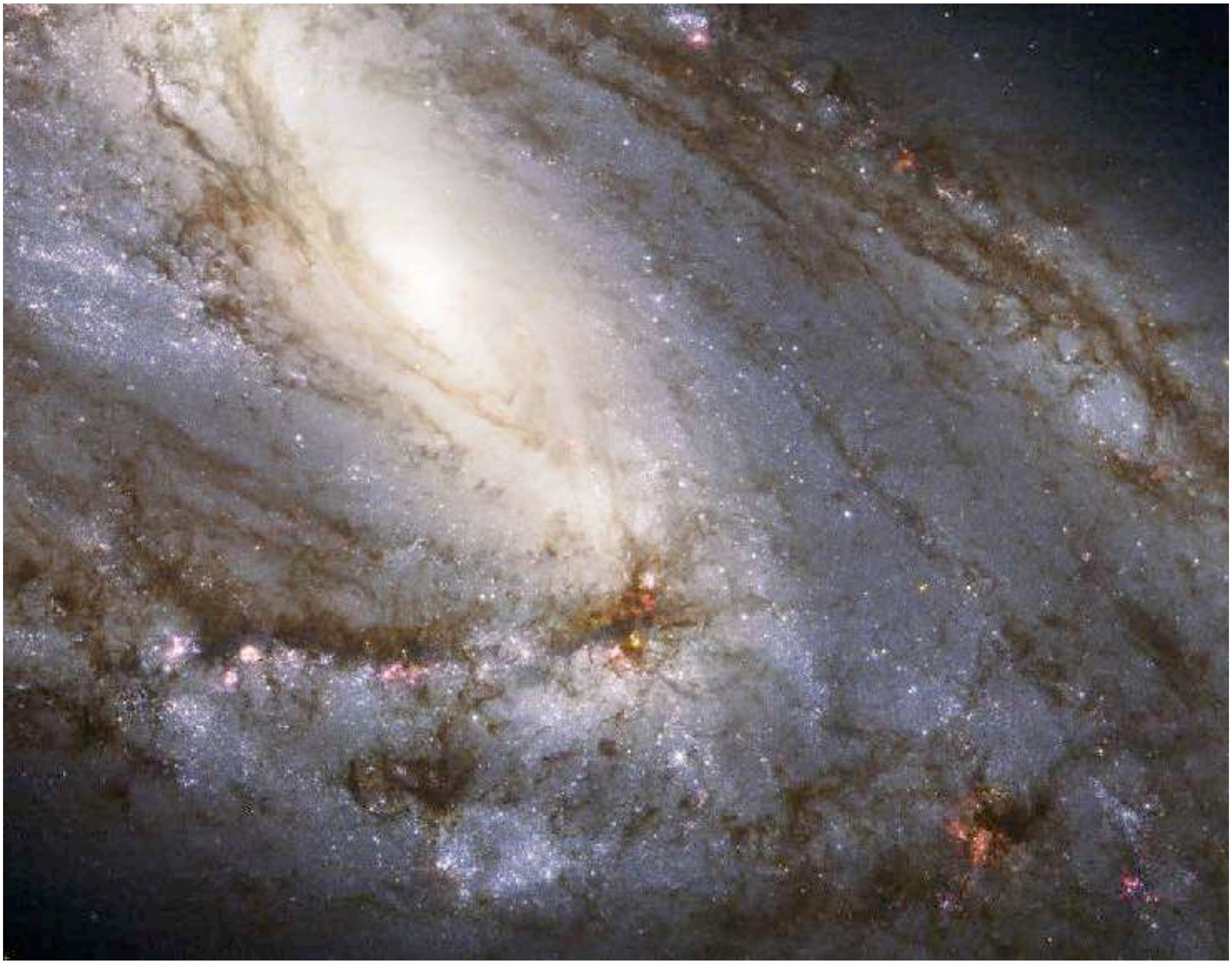


> The demodulation showed that one must be dealing with a rotating device — 249.6 U/min. modulated at 4.16 Hz… The high-speed device produced a sound that began at 520 Hz and increased in steps up to 990 Hz, only then to decrease again down to 520 Hz in the same frequency steps. The tonal groups comprising 520 Hz disappeared together at 520 Hz and reappeared at 600 Hz, only to disappear again at 720 Hz. At 990 Hz, however, they reappeared and were very strong. The same occurred in the other direction. The condition remained stable for a moment and then shifted again. This shift was somehow random, but nevertheless constant. At certain times, the high-speed device was still, and a deep, throbbing beat was audible; and then the high-speed rotation began again, and the sound increased rapidly to a high vibrating crescendo in the upper 50,000 U/min. range or higher. Simultaneously, the slower 249.6 U/min.-rotation again became audible. The vibration was produced by the high-speed rotation of approximately 29,000 U/min., which accelerated to over 59,000 U/min. This was most certainly not a normal sound! [35]

While acoustic experts have identified several key features of the beamship sounds that are impossible to reproduce with any known equipment, their archive search for related sounds failed to recognize these same key features in a sound that we are all constantly exposed to, but only very rarely conscious of – *the sound of our mother Earth!* The over 30 fixed frequencies of Semjase's beamship, whirring in constantly shifting amplitudes, very closely replicate the much lower infrasound harmonies of Earth's planetary resonance. Earth's base frequency presently fluctuates near 7.8 Hz and harmonics progress in frequency steps of approximately 5.9 Hz, extending from below 2 Hz upwards to about 50 Hz.[36]

Subtle fluctuations observed in the deep resonance of Earth are seen as rather dramatic shifts in the multi-frequency oscillations of the Plejaren beamship, as dominance constantly shifts up and down the frequency scale in regular stepped intervals visible in the sonogram above. The various circular rings and domed elements of the beamships' hulls are designed to generate this standing wave resonance through highly structured crystalline metals that transduce and amplify the omnipresent song of the cosmos, referred to by the Plejaren as the 'Symphony of the Spheres' during the 223rd contact of May 1, 1988:





Meier: You, as well as Ptaah and Semjase, once played the strange humming sounds of the Earth to me through your apparatuses, which I can't perceive in nature, unfortunately, because my hearing senses aren't so sensitive that I could hear these sounds, which should very well be possible for other people, however, as you've explained… You named the sounds "Symphony of the Earth" or "Symphony of the Planets" as well as "Symphony of Space," which is also entirely incorporated into these sounds, like also the atmospheres of planets and suns and even all material and immaterial things of every kind, concerning which you've spoken of a "Symphony of the Spheres." This symphony, i.e. these sounds, are, so far, still unknown to the Earthly scientists in particular and to the people in general, other than just the exceptions to the rule, even those people who perceive these humming sounds, i.e. "Symphony of the Earth," and who are of the opinion that something isn't right in their heads, and thus, not that real things are going to and fro. Can you once again officially explain what it actually concerns with these humming sounds, if it shouldn't remain a secret?

Quetzal: It does not have to remain a secret because in about 10 to 15 years [1998-2002], a portion of the Earthly sciences should also encounter these things. Moreover, it concerns the fact that every planet, every comet, every larger asteroid, meteor, and every sun, as well as the nebulae and clouds in space and space itself, as well as every black hole and all material and immaterial things existing at all produce certain tones and sounds, which we, as you said, actually call Symphony. Within the entire realm of the Creation or of the Universe, nothing exists that would not be incorporated into these symphonies, so therefore, all material and immaterial things vibrationally generate certain tones and sounds and even symphonies, which usually cannot be perceived by the human ear because these move in too low or too high frequencies for this. Only through abnormal, degenerative, physiological changes can these sounds or symphonies be perceived by human life forms, whereby these then become effective in an extremely consciousness-impairing, nerve-racking, and psyche-damaging manner.

> The frequencies of these symphonies or sounds reach into all levels, so thus, the lowest sounds, like humming sounds, as you say, are given as well as the highest whirring sounds and shimmering sounds, etc. As the frequencies are virtually countless in their number, these are also the sources of the sound symphonies, for these relate to all that exists of the material and immaterial. Thus, if one starts from the Earth, then these sound sources are, for example, the waters, in terms of the deep-sea movements as well as the movements of the waters of the lakes, rivers, streams, creeks, and springs.

> Even the roar of the waves, the small and mighty storms, the tectonic movements of the Earth's interior, the bubbling of magma in the Earth, and the eruptions of the volcanoes belong to these, as well as the rain, hail, and the various layers of the atmosphere, which rub against each other, as well as the winds against the trees, grasses, flowers, houses, mountains, sand dunes and deserts, steppes, icebergs, glaciers, and surfaces of ice, as well as against windmills, wind turbines, ships, aircraft, rockets, missiles, and vehicles of all types, against land surfaces and everything else that materially exists. Also to be noted are the voices and sounds of humans and animals, insects, birds, and fish and any other water creatures.
>
> All sounds together form the actual "Symphony of the Planet," as we call it. And as this happens in the purely material realm, so this also happens in any immaterial sphere in the entire Universe, each of which also produces its own symphony, like also fog flowing on the Earth or nebulae existing in space and all other formations that are absolutely impossible to cite in their number because everything is so immeasurable that it could neither be grasped by purely human understanding nor by technological possibilities of any kind.[37]

Given as a precise description of cosmic resonance, the comprehensive explanation of the 'Symphony of the Spheres' provided by Quetzal penetrates to the unified vibratory essence of the cosmos. My own direct perception of the resonant symphony during deep meditative states formed the impetus for my years of study of infrasound standing waves. I discerned that the deep throbbing pulsation that fills my consciousness during the darkest hours of the night was induced by ayurvedic pyramids for heartbeat entrainment at specific nodal points around the globe where sacred ancient temples still exist, yet having suffered terrible cataclysm. The cosmic symphony is absorbed through the resonant metals of plasma beamships to be converted by interior HHO plasma chambers into ultraviolet-A and infrared light for all power needs. The over 30 distinct frequencies observed in the infrasonic bands of Earth's resonant symphony are exactly replicated by spacecraft for acoustic levitation on the arches of standing waves.

Analyses of the resonant humming of the Plejaren beamships recorded by Billy Meier exactly echo hieroglyphic Sanskrit scripts on highly reflective silver-alloy metal debris recovered from the 1947 aerial disc crash near Roswell, New Mexico. Embossed text on an I-beam fragment reads: *"workings of 30 resonances, female and male, 30 resonances whereby approaching the highest…"* Meier's beamship recordings prove *the Roswell texts describe the 30 resonant frequencies of standing waves generated by plasma ships for both antigravitic propulsion and the maintenance of life onboard.*

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Appendix II

Paleo-Sanskrit Lexicon & Cipher Keys

Paleo-Sanskrit Lexicon & Cipher Keys

Sanskrit-English Dictionary
Arthur A. MacDonell (1893)

Cosmological

Karāha	the Creator
Kara	the Maker
Viṣṇu	the Pervader
Aśvinau	the Divine Twins
Svar	the Sun, light-giver
Indu	the Moon, fullness
Budha	Mercury, speed
Kavi	Venus, wisdom
Sita	the Earth, beauty
Mangal	Mars, fortune
Indra	Jupiter, the one
Śani	Saturn, yang
Yonī	womb, race, humanity
Tridaśa	thirty resonances
Soma	gold & silver colloid

Numerical

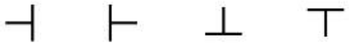
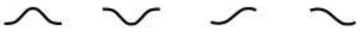
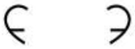
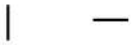
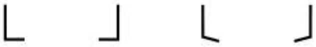
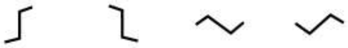
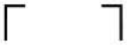
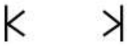
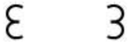
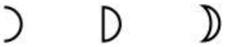
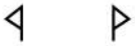
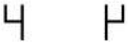
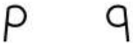
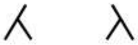
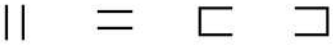
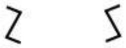
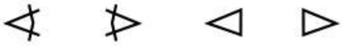
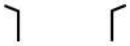
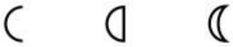
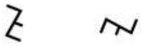
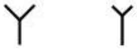
śūnya	zero, inifinity
éka, anya	the one, single
dvi, aśvin	the two, double
trí, trā	the three, triple
catúr	four, quadruple
hasta	five, the hand
pañca	five
ṣáṣ	six
saptá	seven
aṣṭá	eight
náva	nine
daśa	ten
ekādasa	eleven
dvādasa	twelve
trayadasa	thirteen
caturdasa	fourteen
pancadasa	fifteen
sodasa	sixteen
saptádasa	seventeen
aṣṭádasa	eighteen
návadasa	nineteen
vimśat	twenty
tridaśa	thirty
śata	one hundred
dviśata	two hundred

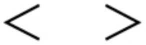
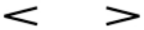
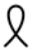
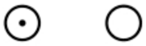
General

kar	works
kari.kr	making tribute
karas	workings
kara	make, action
akar	without action
kala	black, dark blue
akala	untimely
kavi	wise
kāma	desires
karman	fate, destiny
karya	duty
karva	love
ka	whatever, following
kū	where, whereby
u	oh
ai	aye, also, upon
āt	and, then
aya	going
as	for, to be
aśi	you are
aśmi	I am
aśti	he is, him
ha	that, those, gives
dha	thereupon
dhana	wealth
dhī	thought
vi	from, through
va	certainly
vai	woes
vaiaśva	all, entirely
vaś	will, command
ca	built, building, thus
nā	not, without
nadu	according to
nātha	chief, commander
naitri	leader, guide
nara	man
nari	woman
mātri	matriarch
nana	mother
tata	father
tah, te	the

ta	giving, endowing
rā	granting
las	brilliant, shining
lās	jumping, moving
aśu	life
aśna	stone
aś-iṣ	delight
ana	breath
jivhā	tongue
jani	wife, production
mī	waning, diminishing
iṣ	waxing, swelling
mī-iṣ	synchrony, rhythm
si	your, yours
syāt	it is, they are
sita	beauty
suta	son
ma	being, status
mai	my, mine
mahā	great
mahāta	greatness
mila	joining
ya	commencing, initiating
ya-as	striving, aiming
ya-ta	vengeful, vengence
hastī	elephant (infrasound)
raua	thundering, roaring
śu-us	whirring, humming
śu	the good, benefit
śūra	hero, deity
aśura	deities
vīra	man, hero
daiva	god
aiva	long life, eternity
adri	tree
adhi	delivering
upama	the highest
upaātta	received
cakra	wheel, cycle, era
śam	universal, cosmic
śamadhi	cosmic consciousness
ānam	captain
nau	spaceships
pī	after, moving
pra	for, forward
paia	approaching
punar	again, back, anew

prāna	soul
pā	protecting, Lord
trāya	protection
trasa	creature, the heart
teṣam	of the
tasya	from him, for him
tada	that time
tama	darkness
tara	the stars
graha	the planets
oha	excellence
īra	wind
ura	broad
āra	metal, ore, magma
aua	below, underlying
alam	enough
plava	flooding, inundating
mū	stopping, preventing
muta	impelled by
mita	measured
ris	dwindling, displacing
śai	declining
vical	rescinding
vida	knowing, wise
ama	the night
ava	favor
antar	between
atha	how else
atas	henceforth
atma	influence, control
amara	immortal
amata	imperceptible
amati	want, indigence
amati	(*alt.*) splendor
atra	devourer
aśri	edge, blade
asráva	tears
aśas	hating, cursing
śas	suffering, punishing
iha	killing
aśa	evil
astā	death
asta	house, abode
dura	malevolent
dusta	evildoer
dhara	sword
phala	shield

a		**dura**	
adhi		**e**	
as, aś		**h, ha**	
aśu		**i**	
at		**ira**	
ata		**is**	
ara		**ka**	
ala		**kar, kal**	
aiva		**ku**	
ca, cca		**la**	
da		**ma**	
di, dhi		**mi**	
du, dhu		**mu**	

na		**si**	
ni		**śi**	
nau		**stha**	
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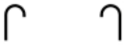
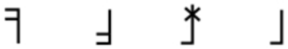
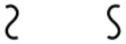
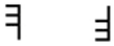
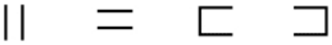
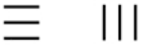
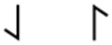
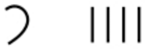
pi		**u**	
pra		**$\text{a}_\text{u}\text{a}$**	
ra		**ura**	
ru		**us**	
ri		**vi**	
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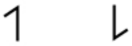
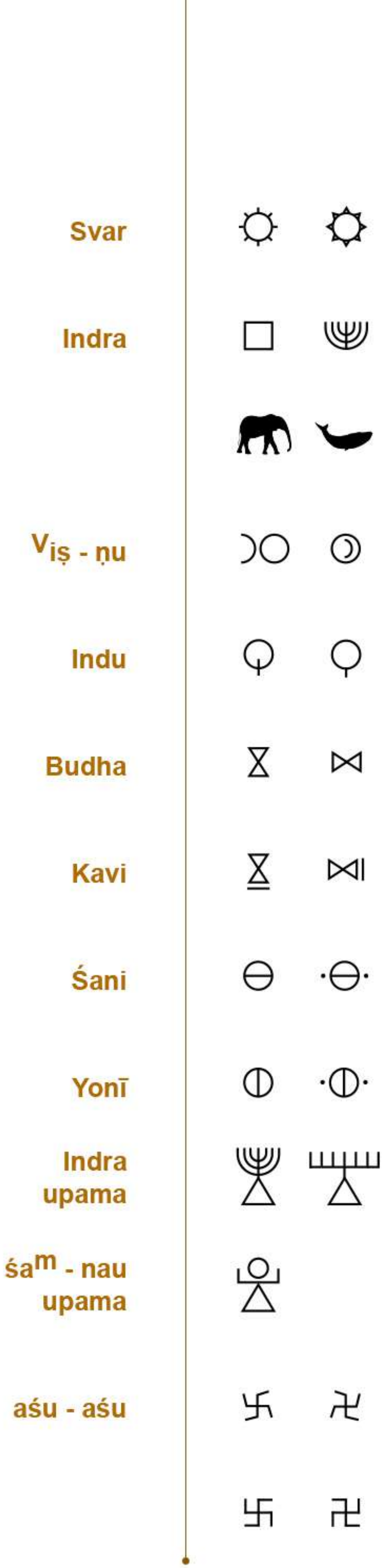
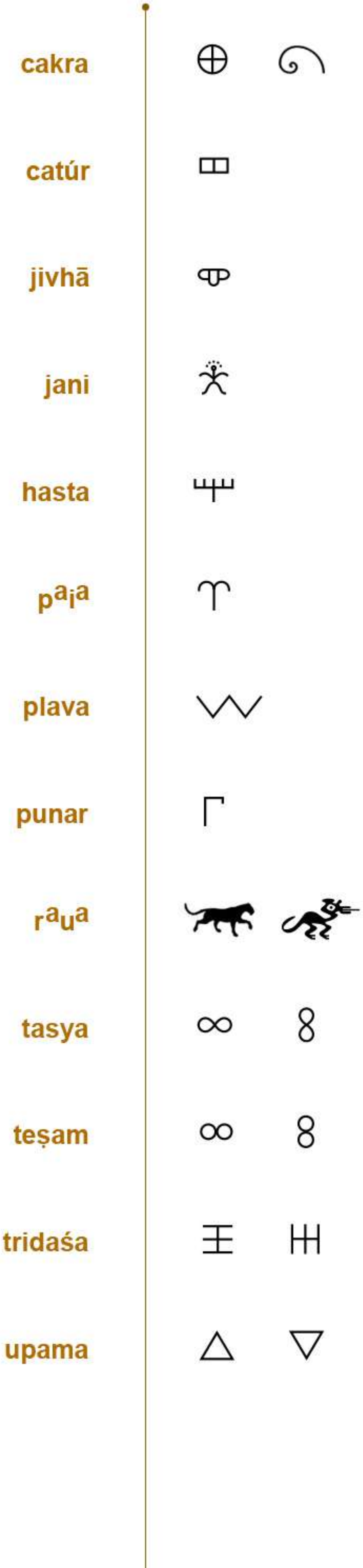
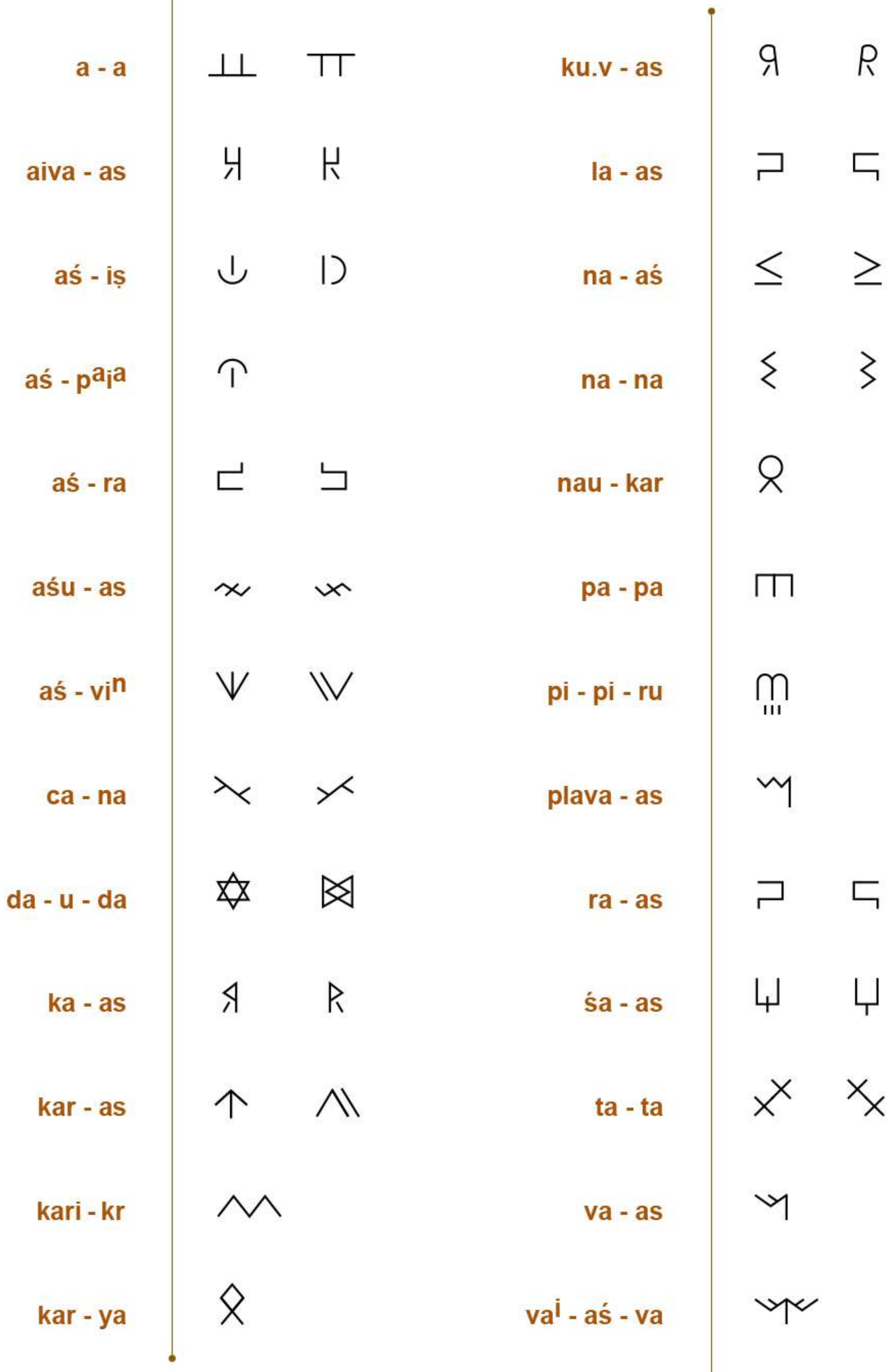
su		**ya**	


Svar
Indra
Viṣ - ṇu
Indu
Budha
Kavi
Śani
Yonī
Indra upama
śam - nau upama
aśu - aśu


cakra
catúr
jivhā
jani
hasta
paia
plava
punar
raua
tasya
teṣam
tridaśa
upama


a - a
aiva - as
aś - iṣ
aś - p$^a{}_i{}^a$
aś - ra
aśu - as
aś - vi^n
ca - na
da - u - da
ka - as
kar - as
kari - kr
kar - ya
ku.v - as
la - as
na - aś
na - na
nau - kar
pa - pa
pi - pi - ru
plava - as
ra - as
śa - as
ta - ta
va - as
va^i - aś - va

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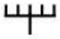
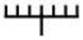
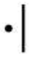
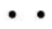
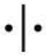
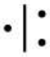
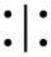
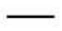
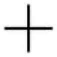
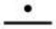
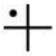
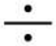
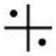
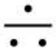
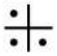
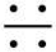
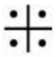
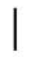
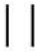
5		30	
7		400	

1		11	
2		12	
3		13	
4		14	
5		15	
6		16	
7		17	
8		18	
9		19	
10		20